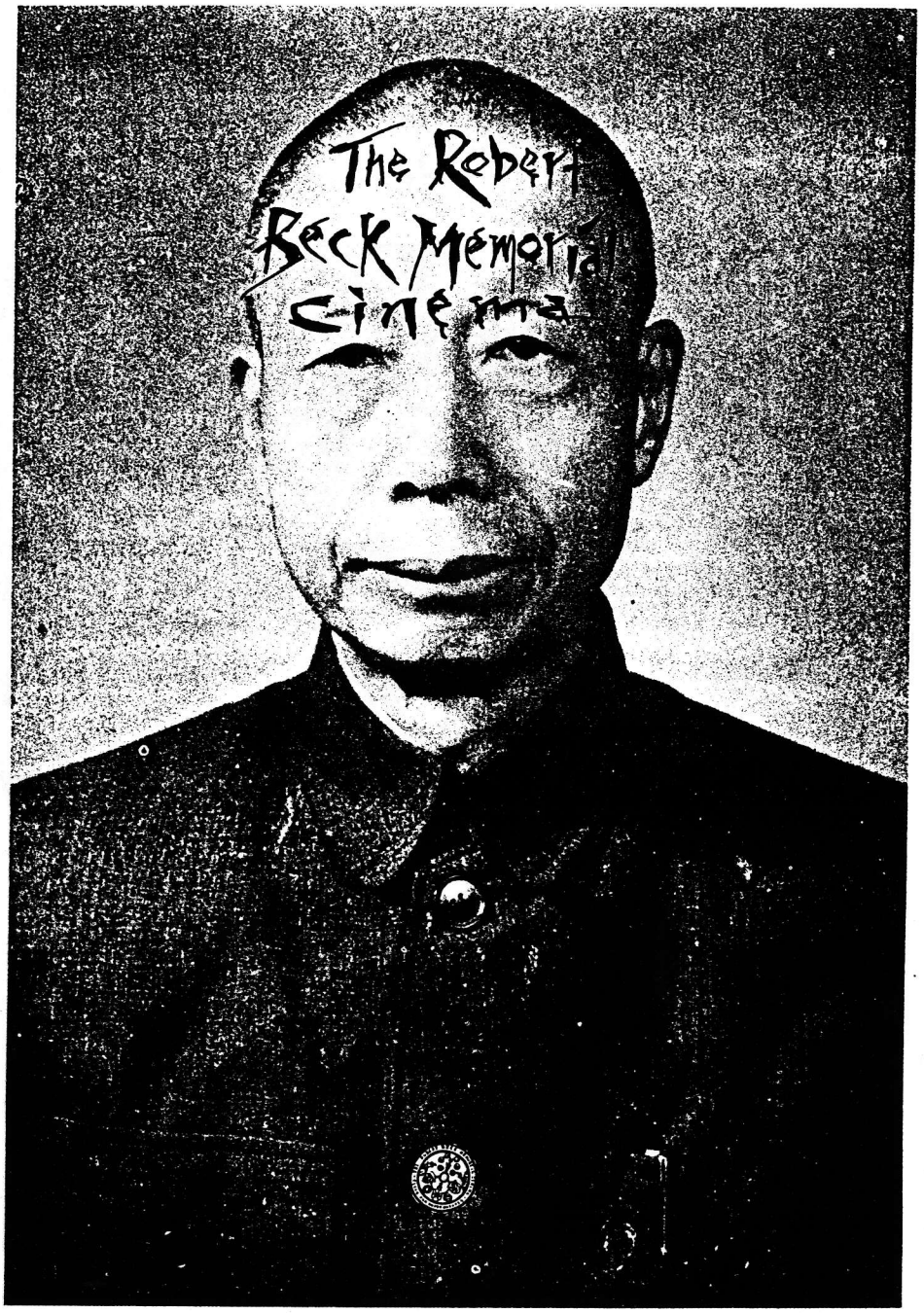
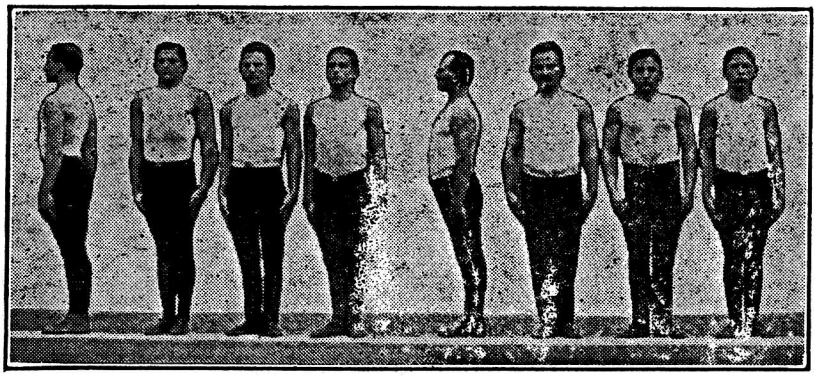


李雲廬老居士近照

"hic rhodus, hic salta!"



the robert beck memorial (cinema)

The Robert Beck Memorial Cinema Presents

Robert Beck

MOVIES CURE DEAF-MUTE.

Wounded Soldier Recovers Faculties at Entertainment In Liverpool.

LONDON, Aug. 31.—Robert Beck, of Chicago, who was made deaf and dumb by an injury sustained while fighting with the British army, suddenly recovered his speech and hearing today.

The Robert Beck Memorial Cinema Presents

MOVIES CURE DEAF-MUTE.

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The Robert Beck Memorial Cinema Presents

Emile de Antonio's

UNDERGROUND

(16mm, color, sound, 85 min.)

A conversation with members of the Weather Underground, the revolutionary splinter of SDS responsible for the firebombing of several banks and draft offices and the notorious "days of rage," planned riots which brought a touch of October to America.

with

Richard M. Nixon's CHECKERS SPEECH
(16mm, b&w, sound, 30 min.)

Tuesday, May 12 @ 9 pm
Collective Unconscious

145 Ludlow St.

The Robert Beck Memorial Cinema Presents

* *

Tuesday May 12, 1998 @ 9 pm

Emile de Antonio -- UNDERGROUND
(1976, 16mm, color, sound, 85 minutes)

Filmmaker Mary Lampson faces the Weather Underground.

New Yorker Films release of a film by Emile De Antonio, Mary Lampson, and Haskell Wexler. Production staff: Tucker Ashworth, Larry Bensky, John Douglas, Jane Franklin, Robert Friedman, Alan Jacobs, Eleanore Kennedy, Sandy Levinson, Claude Marks, Antoinette O'Connor, P. Michael Sullivan, Hall Perry, George Pillsbury, Ellen Ray, Steven H. Scheuer, Paul Sequera, Stanley Sheinbaum, Carol Stein, Mitch Tuchman, Marc N. Weiss, and Myrna Zimmerman. Reviewed at Fox Venice Theatre, L.A., May 7, 1976. (No MPAA Rating.) Running time: 85 MINS.

With Billy Ayers, Kathy Boudin, Bernardine Dohrn, Jeff Jones, Cathy Wilkerson, Emile De Antonio, Mary Lampson, Haskell Wexler.

--Thomas Waugh

UNDERGROUND has surfaced at last. When the much heralded film on the Weather Underground by Emile de Antonio, Mary Lampson, and Haskell Wexler finally opened early in May, it was a relief to see that it had all been worth it.

It was almost a year since the federal subpoenas on the film-in-progress had blown the cover of the most delicate film operation this side of Uruguay and had led to a brouhaha of no small dimensions, with a whole array of liberal editorialists and Hollywood luminaries rushing to the defense of the First Amendment. Now the result of all this commotion has quietly appeared, and although the ripples it has set off are nothing compared to those of HEARTS AND MINDS a few seasons back, UNDERGROUND is still a major film, by no means an anti-climax to the cloak and dagger, cat-and-mouse maneuvers and the civil liberties outcry that preceded it. By any standard, UNDERGROUND is an important intervention into the debate about the course of the Left in post-Vietnam America.

Richard M. Nixon -- THE CHECKERS SPEECH
(16mm, b&w, sound, 30 minutes)

The Robert Beck Memorial Cinema Presents

* *

Frederic Lewis

The correct way to blow the nose

Tuesday May 17 @ 9pm

Films from the collection of
The Society for
Cultural Phrenology

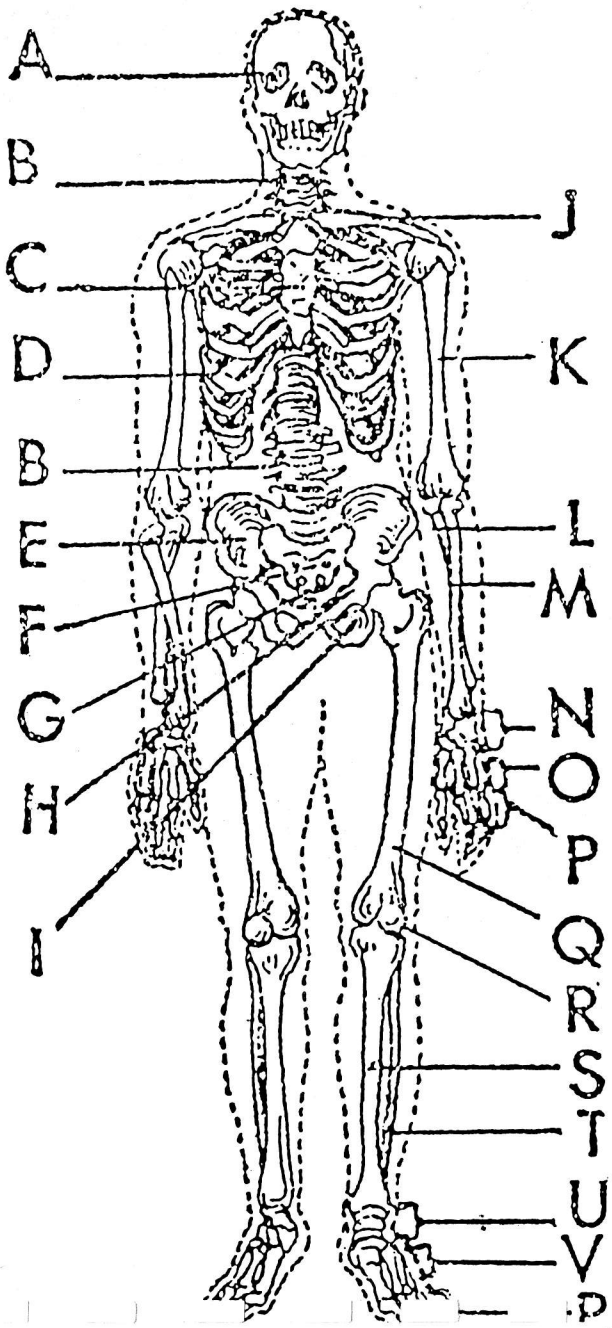
Program to include:

student work by Oliver Stone
films of Tony Ganz
selected home movies
La Jetee (Chris Marker)
The Flying House (Winsor McKay)
Oona O'Neill Screentest
etc.

At Collective Unconscious
145 Ludlow St.

The Robert Beck Memorial Cinema Presents

* *



Tuesday May 26

@ 9 pm

The Films of

Eric Waldemar

including --

A Brief Analysis of Vegetable Locomotion
The Discovery of the Crystalline
The Origin of Music
etc.

and additional material
to be announced

HARRY SMITH 'MIRROR ANIMATIONS'

AND

STAN BRAKHAGE 'GARDEN OF EARTHLY DELIGHTS'

Collective Unconscious
145 Ludlow St

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

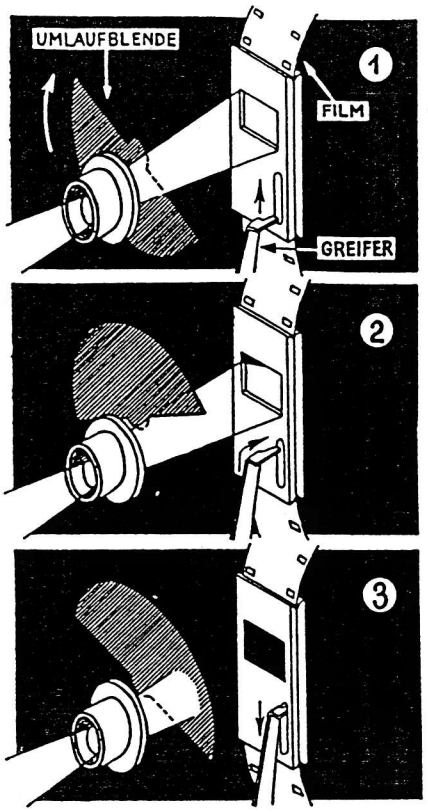
* *

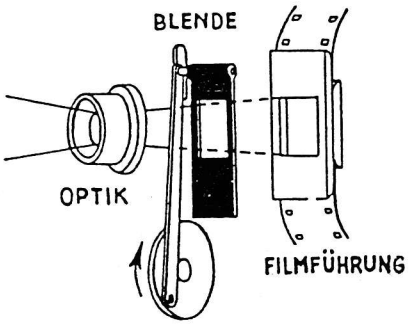
June 9th -- Subterranean Science Night with New York filmmaker Bradley Eros (residue of the rational id -- instructions in the science of Yesterday. expect to see "The Secret Abyss," "The Sun-Earth Star," "Electronic Processes" and much more.)

June 16th -- DOUBLE FEATURE
Rick Rodine (NY) does double-projection films in 16mm and super8mm
AND
George Kaperonis (NY) presents super8mm films ("...indescribable..." -- B.Eros)

June 23rd -- TRIPLE FEATURE
Alex MacKenzie (Vancouver, Canada) presents two projector-performance films. Alex was/is the proprietor of venues "Edison Electric" and "The Blinding Light"
AND
Jeanne Liotta and Bradley Eros (NY) present "Subverted Horseplay" a projector-performance film
AND
"The Flamethrowers" by Owen O'Toole, Schmelzdahin and Alte Kinder, a collaborative reworking of a fragment of a corroded Satyajit Ray film

June 30th -- DOUBLE FEATURE
Shane Valentino (San Francisco,NY) presents his multi-format films
AND
"Les Maitres Fous" by Jean Rouch a riveting account of an African mystery religion and its orgiastic subversion of colonial government.





All shows on Tuesday evenings at 9 pm

At Collective Unconscious
145 Ludlow St, NYC
(1½ blocks south of Houston)

contact: Brian Frye (212-737-8689)

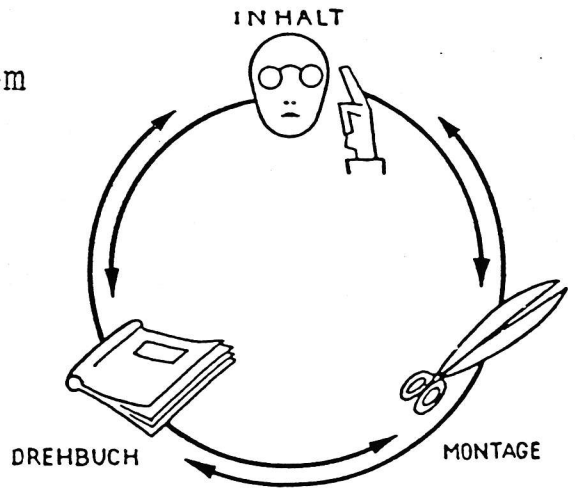
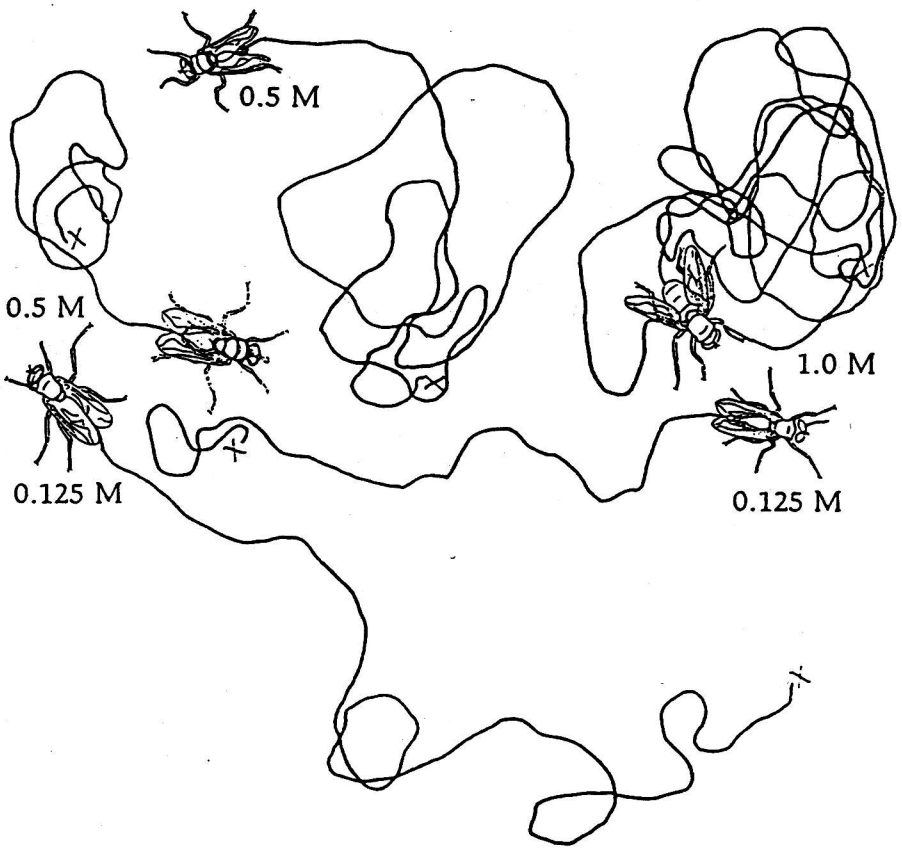


Abb. 187.
Der Kreis der Filmgestaltung.

S U B T E R R A N E A N S C I E N C E

F I L M S

e x periments. r e search. p h e n o m e n a .



The effect of different concentrations of sugar on the form of the blowfly's "dance"

The Robert Beck Memorial Cinema

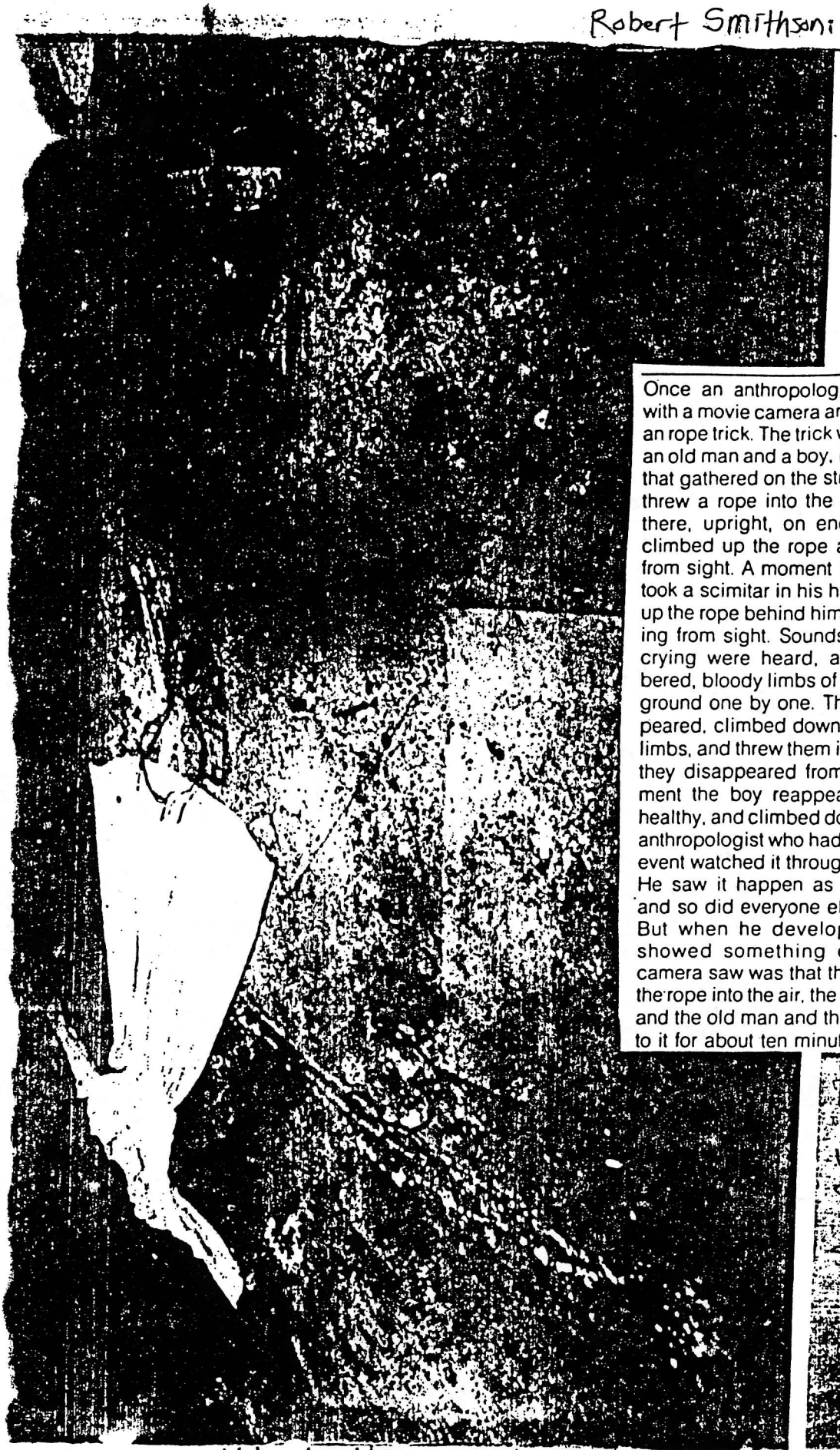
at C o l l e c t i v e U n c o n s c i o u s .

1 4 5 Ludlow Street T u e s d a y, June 9th 9pm

a p r o j e c t (i o n) o f Bradley E r o s

Robert Smithson

What I would like to do is build a cinema in a cave or abandoned mine + film the process of its construction. That film would be the only film shown in the cave



Once an anthropologist went to India with a movie camera and filmed the Indian rope trick. The trick was performed by an old man and a boy, in front of a crowd that gathered on the street. The old man threw a rope into the air and it stayed there, upright, on end. Then the boy climbed up the rope and disappeared from sight. A moment later the old man took a scimitar in his hand and climbed up the rope behind him, also disappearing from sight. Sounds of hacking and crying were heard, and the dismembered, bloody limbs of the boy fell to the ground one by one. The old man reappeared, climbed down, took the bloody limbs, and threw them into the air, where they disappeared from sight. In a moment the boy reappeared, whole and healthy, and climbed down the rope. The anthropologist who had been filming the event watched it through the viewfinder. He saw it happen as described here, and so did everyone else in the crowd But when he developed the film, it showed something else. What the camera saw was that the old man threw the rope into the air, the rope fell to earth, and the old man and the boy stood next to it for about ten minutes.

the projection booth would be made out of crude timbers. the screen out of a rock wall painted white

the seats could be boulders .. It would be a truly 'underground cinema'

subterranean Science

Sub – sci – ran
terranean Elice ean

attempt to discover a laboratory to investigate the relations between concept + experience (Lautréamont: to discover the source...)
(Cinema + science / science + art / art + nature)
[begin with SCIENCE SLIDES]

Robert Beck @ Collective Un. conscious
thanx to
merc.
lab
intro-stoni AUDIO
added component [as is]

16 mm ↑ 1st specimen: (circa 1975 post-psychedelic) 1) CRYSTALIZATION
+ olfactory element (crystal incense smoke) 11 min.

S-8 below ~~2) Lunar Rover~~ (moon mirror version) ~~2 min.~~ on ceiling [~~fix~~]

R8 / R-8 pre-set below 3) X × X • or (X times X) 4 min.
(X-rated X rays) (8 min in) Greek] (w/ blue filter)
a conceptual conceit

16 ↑ READ: * Wind ~~Anthro-ropetrick~~ ~~Exhibit~~ 5) Carnivorous Plants 11 min. as is ← add + Hypnosis Fetishism
+ taste test: (hypnosis) (fleshy plant mango held in mouth) (alternating volumes)

Read Smithson's cave ~~Exhibit~~ [atomic? (incredible shrunken version) an 'admitted' fiction of science

super 8 below 4) incredible shrinking man 8 min. (decreasing size) telescoping stockhausen's Zodiac (music box)
(projected on a doll's house)

16 ↑ 5) Perception + paramecium [microscopic pool] 10 min.
(we look down upon) pointillist ← floor painting [Hafler] trio lecture on perception [—]

16 ↑ * play Einstein / AHC Language mentality → 6) WATER (silent) [Barry Gerson] sound only first
2 min floor proj. heat water to boiling in glass beaker approx.. 25 min EP IV A-L

16/16/16 * Biomutaten 7) Incredible Voyage / Electronic processes / Anatomy of life
triple projection, parallel worlds

E I A

[Arcane Device] ambient + PGR electronica

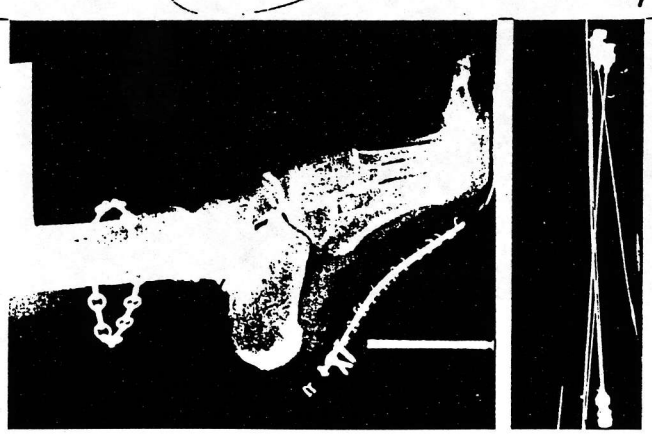
Incredible Electronic Anatomy (Voyage Processes of Life)

macro micro

№ 9.) bonus, if = (scorpion)

A project(ion) of Bradley EROS

[not experimental films, but experiments with films.]



experiment.
research.
phenomena.

The Robert Beck Memorial Cinema Presents

SUBTERRANEAN SCIENCE CINEMA

a research laboratory on the relationship between concept & experience, the material and ideal.

1. CRYSTALLIZATION (OLFACTORY) -- 11 minutes

On the organization of things in Becoming.

2. CARNIVOROUS PLANTS (TASTE) -- 11 minutes

"Given: 1) The Waterfall. 2) The Illuminating Gas."

3. ATOMIC CINEMA (TACTILE) -- 8 minutes

I don't need no PapaMama...

4. GENETIC POOL (SPACE) -- 10 minutes

5. NOUS (BEING) -- 25 minutes.

"I said, Are those things delightful to you? They answered that they were most delightful. I said, Then you are like the most unclean beasts that live in such things. They replied, If we are, we are; but such things are the delight of our nostrils."

-- Emanuel Swedenborg

"Not Experimental Films, but Experiments with Films."

rick rodine

george kaperonis

The letter

(original title: The letter, a depression Message from a Hobo Friend.)

Cincinatti, Ohio, October 2nd, 1935

Hello pal,

Gee! I was glad to hear from you.

Believe it or not pal, I just received your letter today. It must have followed me all over the world but it got to my wife and she broke it open and read it and sent it to me this morning.

Well, I came back east and run into a shotgun wedding and I was the goat. So, back on the bum again.

Well, pal, I had a swell time in Cinci till my wife's father found out I was back, and then the little lamb was led up to the altar.

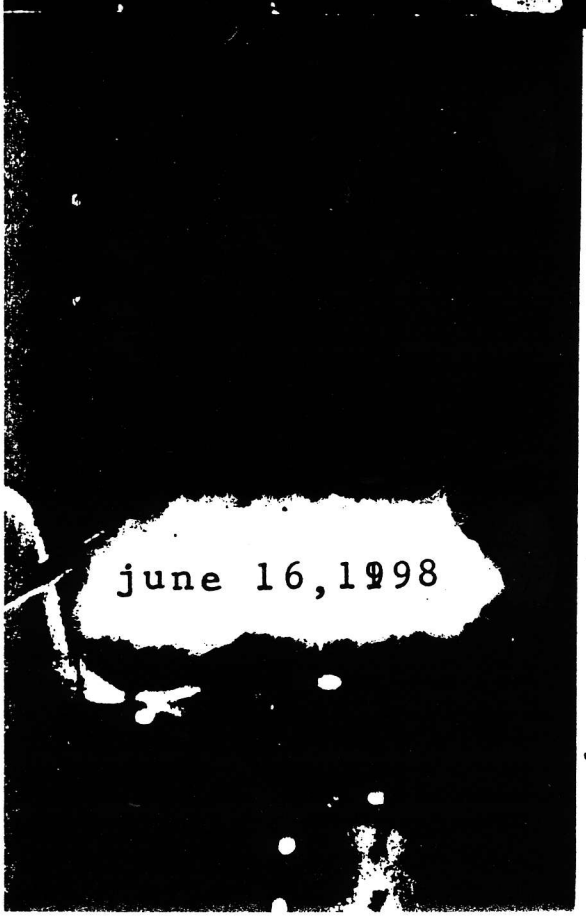
So now I'm just out of jail and feeling fine and I think I have a job starting the twelfth of October and I truly hope my dear little wife is dead by then.

Give Kentucky my best regards and tell him I'm not doing so well, but looking to score before long, in fact I've got to or get in jail again, for it is cold out here, and I'm not good looking enough to get by that way do you get the drift.

So I'll say goodnight and good luck.

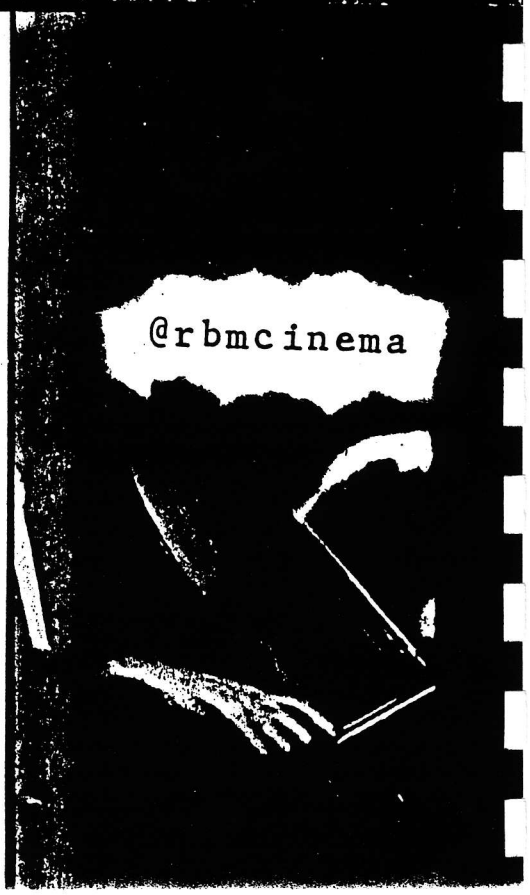
Hoping to hear from you at once and tell me all the news.

Your pal, Pablo.



june 16, 1998

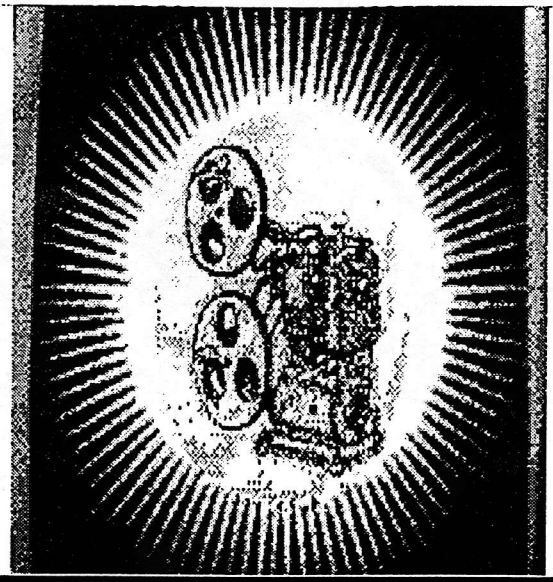
@rbmcinema



PHOSPHENE

Live Visual Manipulations from Vancouver

by ALEX MACKENZIE



THE ROBERT BECK MEMORIAL CINEMA

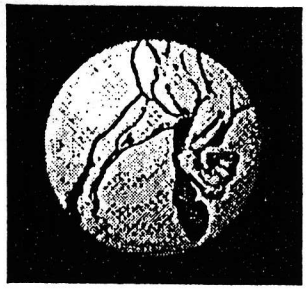
@ COLLECTIVE UNCONSCIOUS, 145 LUDLOW

TUESDAY JUNE 23RD 9PM FIVE BUCKS

SUBVERTED HORSEPLAY

:a chamber piece for projectors:

by Jeanne Liotta and Bradley Eros



crazyhorseplay

my horse comes out to meet me; on the path I made him. no stations on this trail; my arrows leave a thread behind. Those arrows (photo travelers) in jubilation, tell my horse, those engines of destruction proceed. The sappers inhabiting my ocular shaft work like crazy with pick and torch and anvil trying to keep it clear. Ask my horse, don't blame me, each thing I meditated on to vaporize it. Forgive the flies biting your flank. Each prick on which I focused, they escaped my ruminations, those flies gorged, inflated as they are announcing Hell is empty, they are here. On each thing in matter I meditate to disintegrate, the cultures fevered activity ate away to holes. Tell my horse, your orders are clear, to clear ocular, cranial, aural shafts. Don't be disturbed by what you hear: If spooks nudge me and words fall off the page. Aim the blue spot. Clear the birds. I'm coming horse, behind you, in the wake of your turbulence, in the foam of your wake.

Tell My Horse, Celestial, Circle X
lyrics, Bruce Witsiepe

SUBVERTED HORSEPLAY

"...and occasionally, invisibility." Leslie Marmon Silko.
"On each thing in matter I meditate to disintegrate..." Bruce Witsiepe.
"The cinema implies a total inversion of values,a complete upheaval of optics, of perspective and logic." Antonin Artaud.

given:
1. what happens in front of the lens
2. what happens behind the lens

The purpose of the performance is ceremonial:
where once there were fires, we have projected light;
where endless waterfalls, film moving through space;
where crystal visions, a lens held in the hands and aimed at the screen.

The performers utilize the darkness of the space as a point of return: to introduce light and perform singular operations using the given apparatus: two performers, two projectors, two handheld lenses, two texts, two musical compositions, two eyes in the head.

Mistaken identities converge and separate again in the harsh burn of optical truths. Images revolt and stand on their heads.
The fragmented construction of matter and meaning is an infinitely renewable science, which ends with a single point of light.

:a chamber piece for projectors:
by Jeanne Liotta and Bradley Eros

music from *Celestial*
by Circle X

text from *Almanac of the Dead*
by Leslie Marmon Silko

The Robert Beck Memorial Cinema Presents

****

Tuesday June 30th @ 9pm

New Films from San Francisco
Featuring Shane Valentino

AND

Jean Rouch's "Les Maitres Fous"

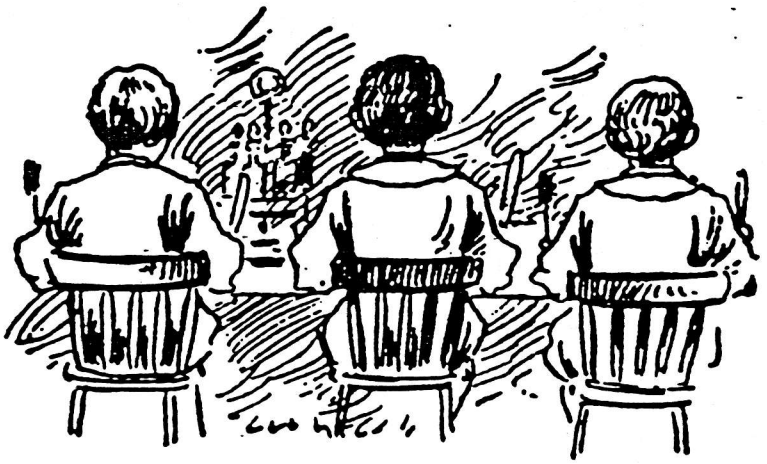
at Collective Unconscious
145 Ludlow St

$3 admission

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday June 30th @ 9pm



they looked up

and saw the children

sitting eating nothing,

and looking dissatisfied

"Figuren" by Ed Schindler (16mm, color, sound)

"Pi" by Laura Purdy (16mm, color, sound)

"Biting the Hand That Feeds Me" by Kathy Purdy (16mm, color, sound)

"Retrospectroscope" by Kerry Laitala (16mm, B&W, silent)

"Secure the Shadow" by Kerry Laitala (16mm, color, sound)

"I'm Gonna Piss All Overy Your Fuckin Face You Stupid Pig" by Shane Valentino (16mm, B&W, sound on tape)

AND

"Les Maitres Fous" by Jean Rouch (16mm, color, sound)

Thanks to Shane Valentino for facilitating this program.

The Robert Beck Memorial Cinema Presents

****

BEWARE OF IMITATIONS

said Mr. Peterkin.

Every Tuesday evening at 9 pm

July 7th -- COLLAGE CINEMA NIGHT
Movies beget movies; filmmakers from New York and San Francisco pay homage to Esfir Shub and Bruce Conner.

July 14th -- Zoe Beloff presents LOST; 16mm film AND projector performance with 3D slides. See the Lower East Side as the proof of History. "A spectacle not of life remembered but of life forgotten."

July 21st -- Pam Kray presents PSYCHOTOPOGRAPHY: people, places & words. Geography becomes the cinema, and movies make it their own. Expect films you've seen and several you haven't; multiple projection by Pam, herself.

July 28th -- MERZFILM
A tribute to Kurt Schwitters; cinema of spit and vitriol, scratches and burns, accidental and purposive, etc. "Oh, Anna Blume/Du bist von hinten wie von vorn/A-n-n-a." -- K.S.

At Collective Unconscious
145 Ludlow St., NYC
(1½ blocks south of Houston)

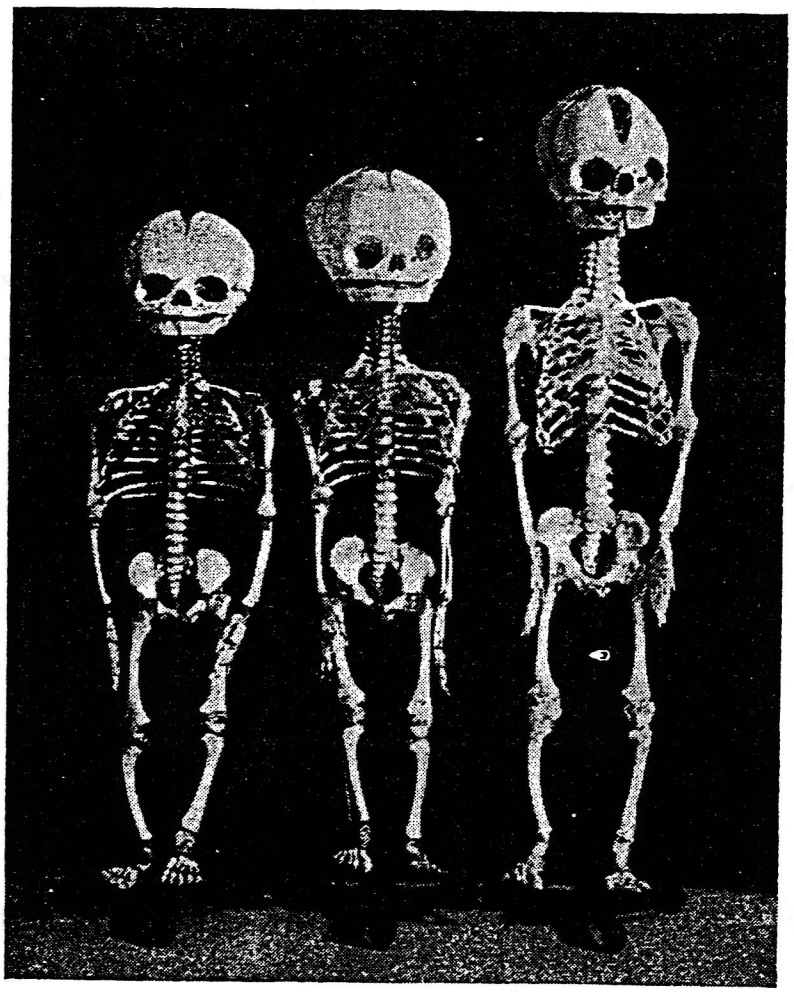
contact: Brian Frye
Cooper Station P.O. Box 499
New York, NY 10276-0499

The Robert Beck Memorial Cinema Presents

****

Tuesday July 7th @ 9 pm

Collage Cinema



It is important to be a happy sort of person.

Recent films from New York and San Francisco

at Collective Unconscious
145 Ludlow St

$3 admission

The Robert Beck Memorial Cinema
Presents

July 7th at 9 pm
Collage Cinema

Bradley Eros "Mutable Fire" (1984)
super 8 mm, color, sound, 7 1/2 min
"Totems of destruction and desire and operation on the combustible images in a junk black mess"

"News Parade 1941" 16 mm, black and white silent, 12 min.

Luis Recoder "Trigger Film" 16 mm, black and white, sound, 10 min.

Bruce Conner "Valse Triste" 16 mm. color, sound 10 min

Kerry Laitala "Test" 16 mm, black and white, sound 3 min

Kenneth Anger "Kustom Kar Kommandos" 16 mm, color, sound, 5 min

Karen Jedrysik "Ischemia" 16 mm, color, sound 25 min.

thanks to Bradley Eros and Shane Valentino for this program.

The Robert Beck Memorial Cinema Presents

****

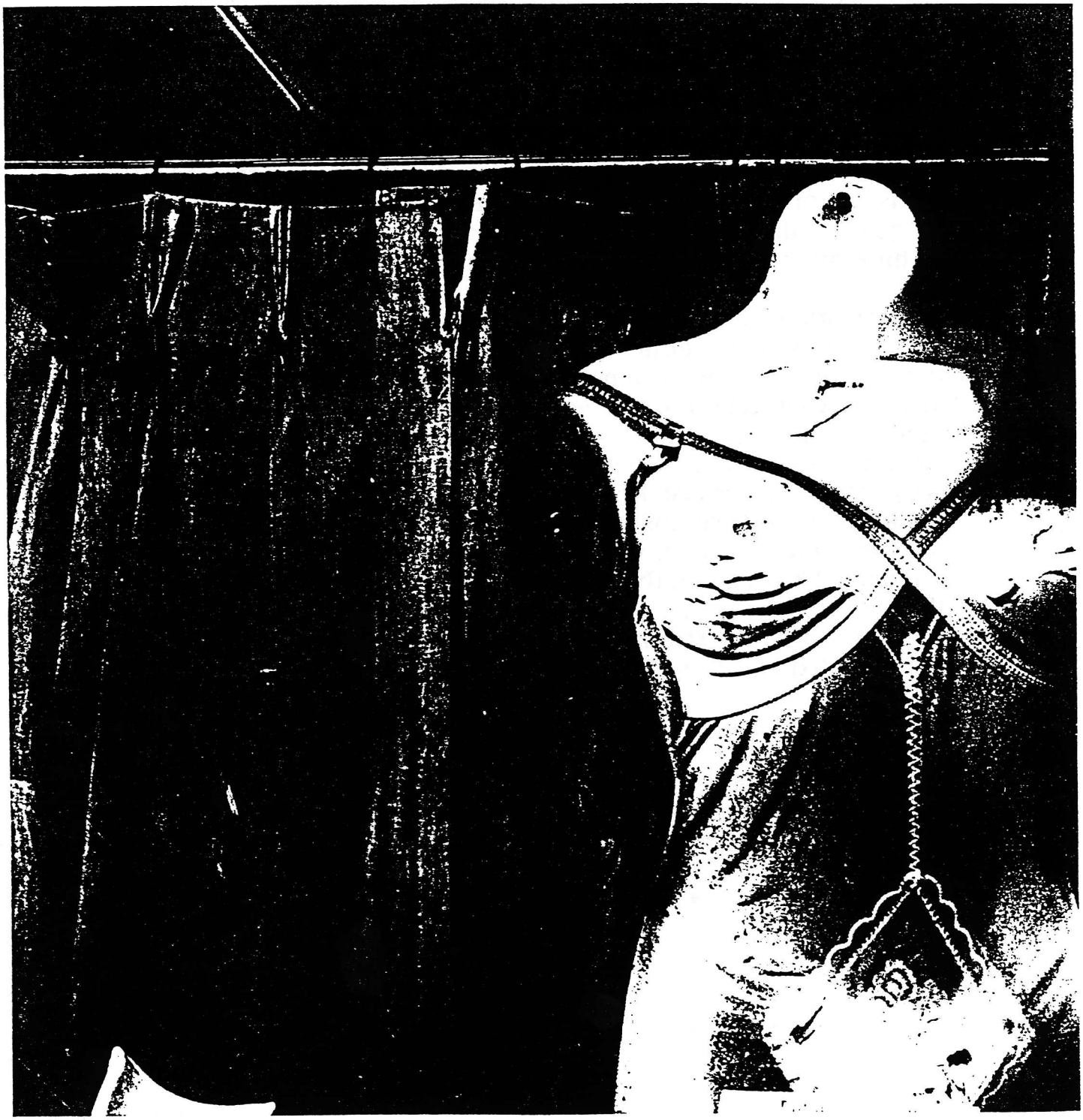
Tuesday July 14th @ 9pm

at Collective Unconscious
145 Ludlow St

Zoe Beloff's "LOST"

16mm film AND 3D/Performance

$3 admission



"A spectacle not of life remembered but of life forgotten."

"LOST" - SYNOPSIS - ZOE BELOFF

A performance for stereo slide projector, hand cranked film projector and 78 rpm gramophone. 20 minutes.

New York. The Lower East Side. My neighborhood. To paraphrase Walter Benjamin; a spectacle not of life remembered but of life forgotten. Like dream images these relics are hieroglyphic clues to a forgotten past illuminated at the very moment of its disappearance.

My project for some time has been an attempt to awaken the past buried behind the present, behinds the illusion of progress by studying its scraps and remains, outdated buildings and fashions, the landscape of the everyday that has been discarded, overlooked. And at the same time exploring the ever changing relationship between technology, imagination and perception.

In this work, archaic home entertainment devices disrupt the seamlessness of conventional cinematic viewing, foregrounding the function of all machines of mechanical reproduction, that of the artificial resurrection of the dead. They are literally "time machines". Cinema, a time machine of movement frame by frame awakening forgotten fantasies. Stereo photography bringing about the artificial reconstruction of space. Here the storefronts with their dusty mannequins and crumbling draperies, referencing even earlier forms of entertainment, the diorama and the waxwork museum. While the scratchy 78's cough up the voices of those long departed. "Cohen on the Telephone" a classic Jewish comedy sketch from the nineteen twenties marks the strangeness of the voice severed from the body that haunted listeners of an earlier era.

Contact:
Zoe Beloff
Tel. 212.674.4360
E-mail zoe@interport.net

The ROBERT BECK MEMORIAL CINEMA
presents:

PSYCHOTOPOGRAPHY
the spirit of place

PROJECTED MOVIES AND BITS

ISM ISM
MOTOMANHATTAN
SMALL TOWN DR. SO & SO
MINUTES ON 5TH ST.
MASS FOR THE DAKOTA SIOUX
FUNK TAXI
GRAFFITTI LUNCH
& MORE

Tuesday JULY 21 9PM

@COLLECTIVE UNCONSCIOUS
145 LUDLOW (betw. Stanton and Rivington)

Psychotopography

the spirit of place

July 21, 1998

1. Motomanhattan: motorcycle rushes. Picture: Pam Kray . Soundtrack: the Melvins, Ken Kearney compositions. Driver: Tom Lewis
2. small town dr. so and so: dance performed spring 1993. Choreography: Selene Colburn. Picture: Pam Kray. Soundtrack: CCC CNC NCN.
3. Minutes on 5th St.: concrete. spirit of place/now place of spirits.
4. Mass for the Dakota Sioux: Bruce Baillie, 1964.
5. ism ism: Manuel DeLanda
6. graffiti lunch: possible felon in a legal moment. Picture: Pam Kray. Soundtrack: Bela Bartok.

Dedicated to all people written or otherwise pushed out of "history"-- PK

The word "psychotopography" and its description as "spirit of place" I got from Zinovich, J., "Beneath the Tundra, the Permafrost," in Gone to Croatan. New York: Autonomedia, 1993, pp.329-44.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

MERZFILM

a Tribute to Kurt Schwitters

Tuesday, July 28

@ 9pm

MERZ 20
KURT SCHWITTERS

KURT SCHWITTERS (Foto Genja Jonas, Dresden)

ergebenst überreicht von
Kurt Schwitters, Hannover, Waldhausenstraße 5

films by
Slink Moss
Lisa Krist
Eugenijus Varkulevicius
Len Lye
Arthur Lipsett
George Landow
and more

at Collective Unconscious
145 Ludlow

KATALOG

$3 admission

The Robert Beck Memorial Cinema Presents

MERZFILM:

A Tribute to Kurt Schwitters

Films to Include:

Tuesday, July 28 @ 9 pm

Lisa Krist "August 97 Greenpoint New York" (1998); B&W, silent, 8 min.

Slink Moss "Shark Attack" (1998); B&W, sound 5 min.

Slink Moss "The Islands" (1998); B&W, sound, 5 min.

Eric Waldemar "Very Important: A Bird Walked on It" (1997); B&W, Silent, 5 min.

Antanas Varkalis (1998); color, silent, 4 min.

Stan Brakhage "Mothlight" (1966); color, silent, 4 min.

George Landow "Film In Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc." (1965-6); color, silent, 4½ mi

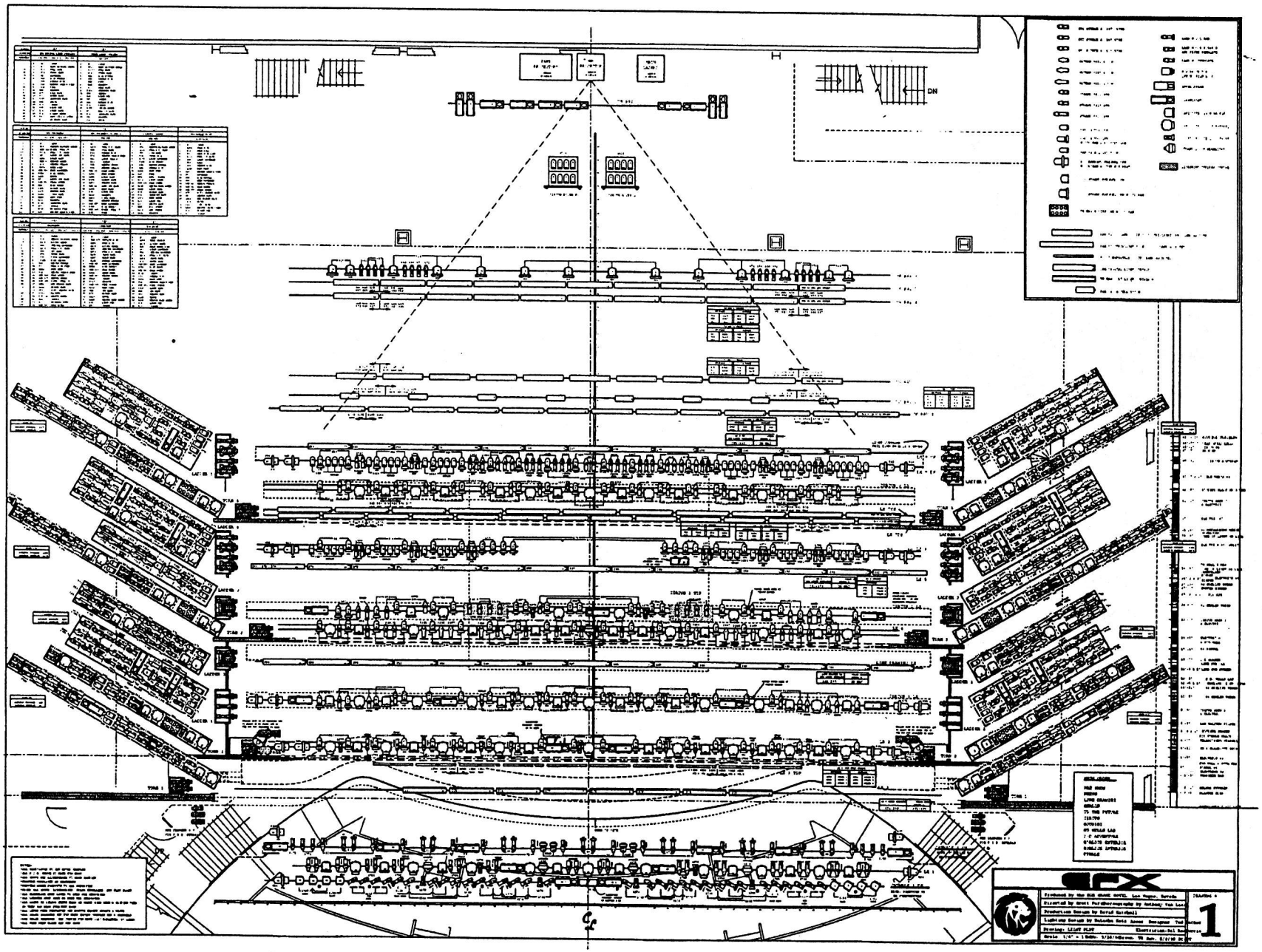
And additional Material

sound collages prepared by Bradley Eros and videos of
'Germany - Dada'
the Tape - Beatles 'Sing Sing'
Glenn Gould -
Kurt Kren - 'Ana'
Kain Karawain - 'Firewall'
Critical Art Ensemble - 'Crystal'
Gustav Deutsch - 'Film Speaks'
Burroughs / Gysin - 'Cut-ups'

FRAGMENT D'UNE MINUTE DE LETTRE DE CHATEAUBRIAND

AUGUST 1998 (robertBECKmemorialCINEMA) CALENDAR

tuesday august 4 . tuesday august 11. tuesday august 18 & 25



not

The Robert Beck Memorial Cinema Presents

* *

Tuesday, August 4th @ 9pm

EARLY RADICALS:
American Independent Film
Between the Wars

$3 Admission
Bring a Friend

including films by:
(Workers) Film and Photo League
James Sibley Watson
Melville Webber
Dudley Murphy
Jay Leyda
Mary Ellen Bute

With a Brief Introduction by
Your Friendly Curator.

at Collective Unconscious
147 Ludlow (1½ blocks s. of Houston)

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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Tuesday, August 4 at 9pm

Workers Film and Photo League (of the Workers International Relief) Newsreels 1930-1934
(2 reels of 32 and 35 minutes)

Dudley Murphy "Black and Tan Fantasy" (1929) B&W, sound, 20 min.
with Duke Ellington

James Sibley Watson and Melville Webber "The Fall of the House of Usher" (1928)silent, B&W, 15 min.

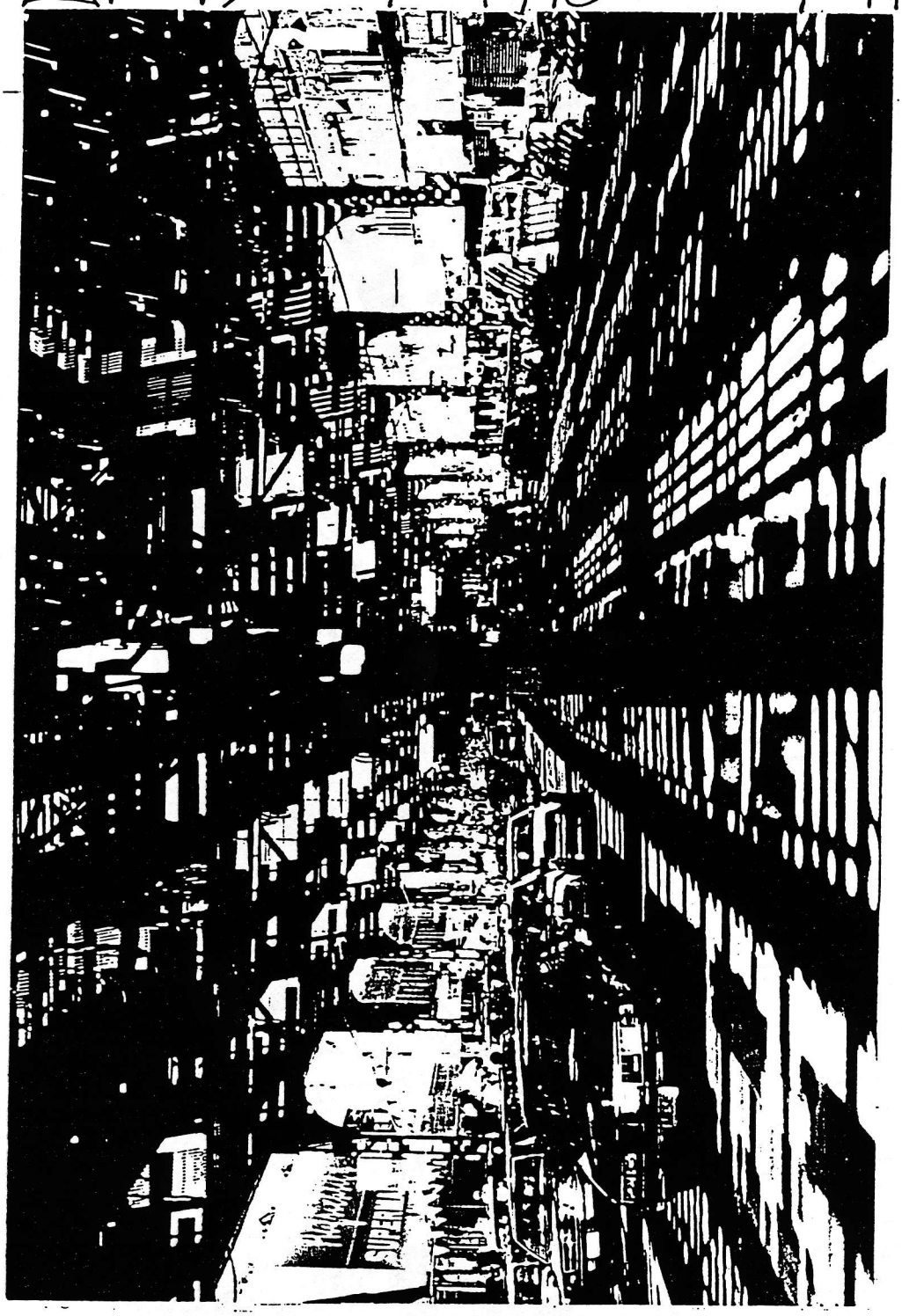
Slavko Vorkapich and Robert Florey "The Life and Death of 9413: a Hollywood Extra" (1928) B&W, silent, 11 min.

Mary Ellen Bute "Rhythm in Light" (1936) B&W, sound, 5 min.
"A modern Artist's impression of what goes on in the mind while listening to music" -- M.E.B.
with Grieg's "Peer Gynt Suite"

------ "Parabola" (1938) B&W, sound, 9 min.
"Presents a rhythmical development of an elaboration of parabolic curves synchronized to the Darius Milhaud ballet suite "La Creation du Monde"

Jay Leyda "A Bronx Morning" (1931) B&W, silent, 11 min.

AVGVST 11 - 1998 @ 9PM



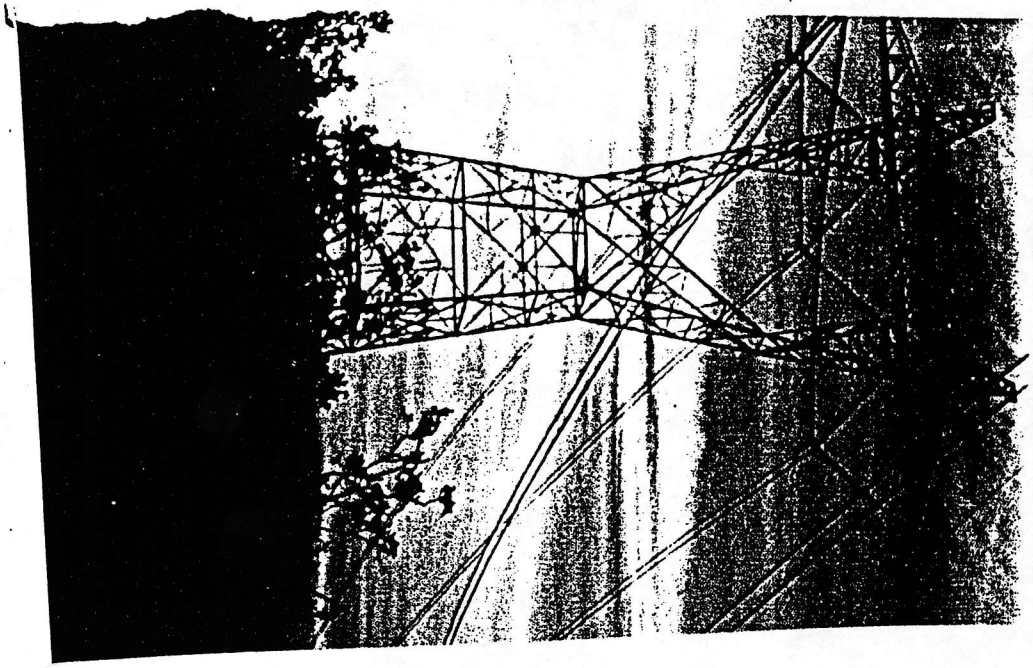
ARTISTS' FILMS

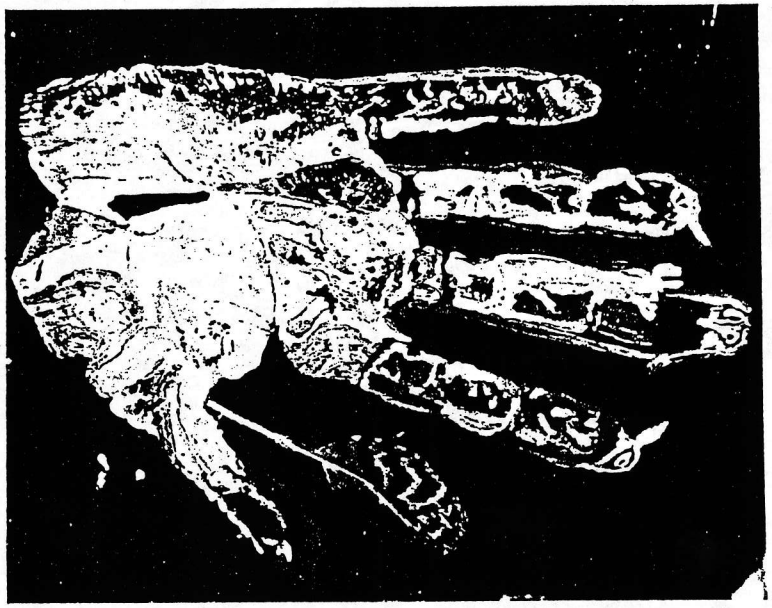
+ VIDEOS

SERRA · BEVYS · CAGE · FISCHLI + WEISS

ARTISTS' FILMS + VIDEOS

TUESDAY AUGUST 11 @ 9PM





RICHARD SERRA · Drawbridge Turnstile

JOSEPH BEUYS · I Like America & America Likes Me

JOHN CAGE + RAASHAAN ROLAND KIRK What is Sound?

FISCHLI + WEISS · Auf der Lauf (The Way Things Work)

ROBERT BECK MEMORIAL CINEMA · 145 LUDLOW

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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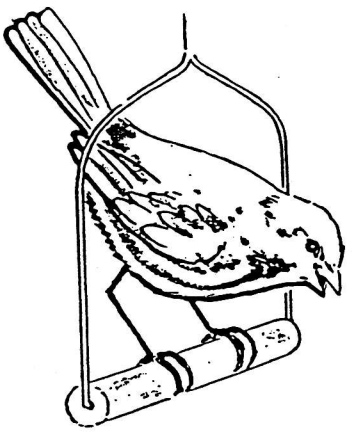
Tuesday August 17 at 9pm

San Francisco filmmaker

Mark Wilson

with a program of his own films
and related works by other filmmakers



at Collective Unconscious
145 Ludlow (1½ blocks s. of Houston)

$3 Admission

for more information contact:
Brian Frye
P.O. Box 499
Cooper Station
New York, NY
10276-0499
(718)443-6040

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday August 18th 1998

TREMORS (1984) by Vincent Grenier (16mm, color, sound, 13 min.)
"Tall buildings and cars are shot through the Kinemacolor process, variable color filters and a water lens. Sturdiness jousts with fragility, past with present, alienation with tenderness, abrasiveness with sensuality, red with green... The Kinemacolor process was used in 1915 to obtain fairly illusionistic colors from black and white films by filming and projecting them through synchronized, alternating red and green filters. This film, while already in color, takes advantage of many of the particularities of the system." -- V.G.

PORTRAIT STUDY (1991) by Mark Wilson (super 8mm, color, silent, 12 min (@24fps))

OF SIGNIFICANT IMPORTANCE (1991) by Kurt Easterwood (16mm, B&W, silent, 6min(@18 fps))

TENSILE (1994) by Mark Wilson (16mm, color, silent, 5min (@24 fps))

JANKAS STRUDEL (1992-3) by Jim Siebert (16mm, B&W, sound, 1 min.)

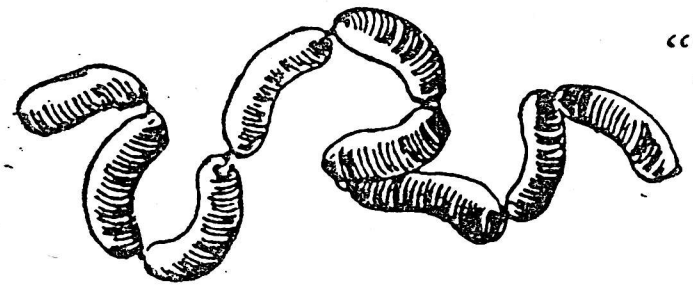
The only snuff film marketed to the epicurean. Recollection is rhymed with reconstruction, and establishes a new meter for the Haiku.

FIELD STUDY -- UNFOLDING (1994) by Anna Preslar (16mm, B&W, silent, 1.5 min.)

A recursive reordering of already ordered motions; how to play a game with a game.

MOTION STUDIES No. 10, 12, 7, 3, 2, 5, 13 and 9 by Mark Wilson (1995-)
(16mm, B&W, silent, 7 min (@18 fps))

In his MOTION STUDIES, Mark Wilson does not so much analyze motion as isolate and imply it. Effectively a conflation of the mutually exclusive projects of Muybridge and Marey, the MOTION STUDIES are simultaneously intensely dymanic and absolutely static. Where Muybridge captures the object in motion and Marey represents the motion of the object, Wilson isolates these properties while displaying them simultaneously, implying temporality in single frames and objecthood as a function of duration.



"Nothing will come to-day,"

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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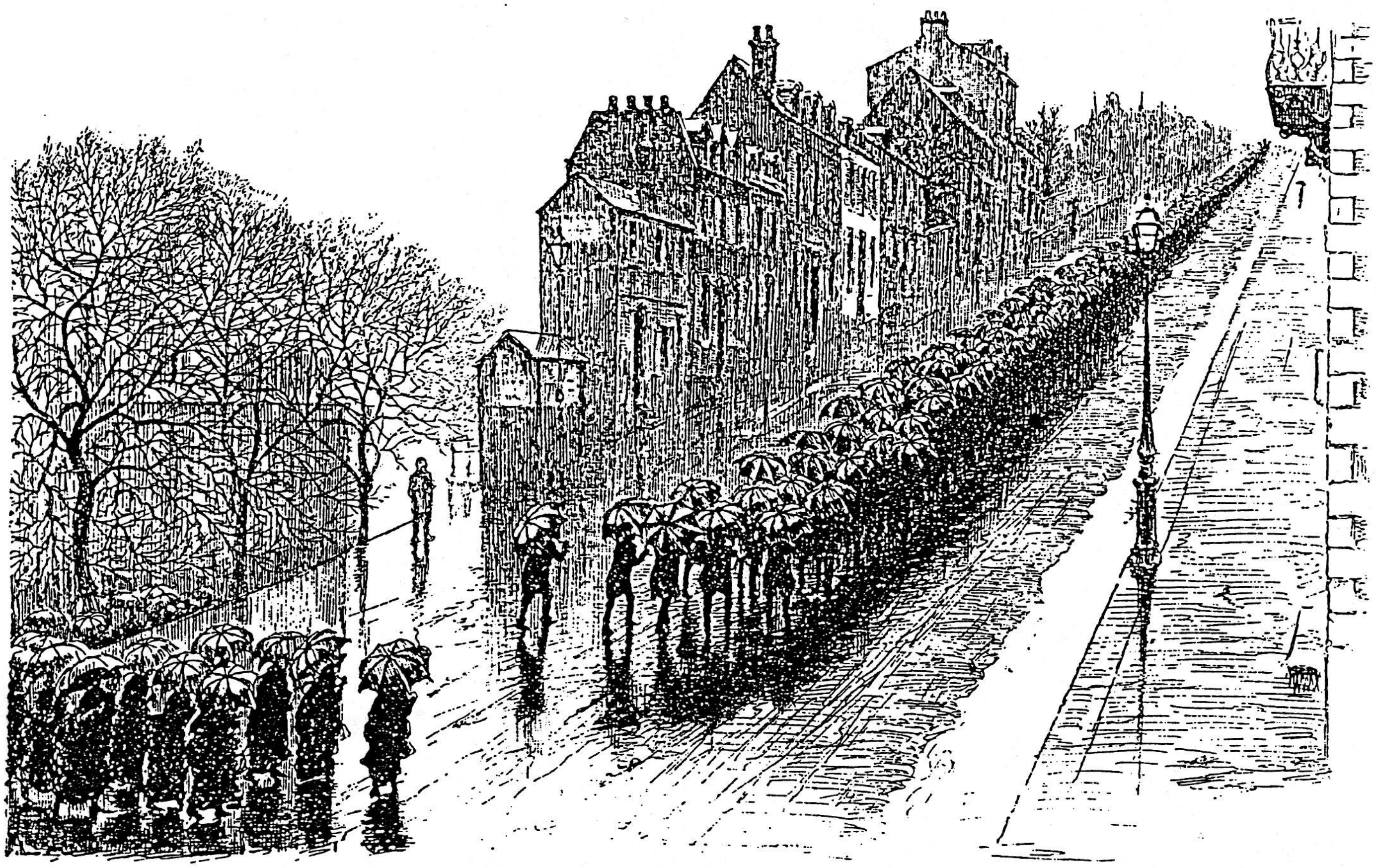
SPECIAL MIDNIGHT SHOW

Wednesday August 26 @ Midnight



Two performance/films

Bradley Eros presents Erotic Psyche's
"Pyrotechnics/Electramorphic"

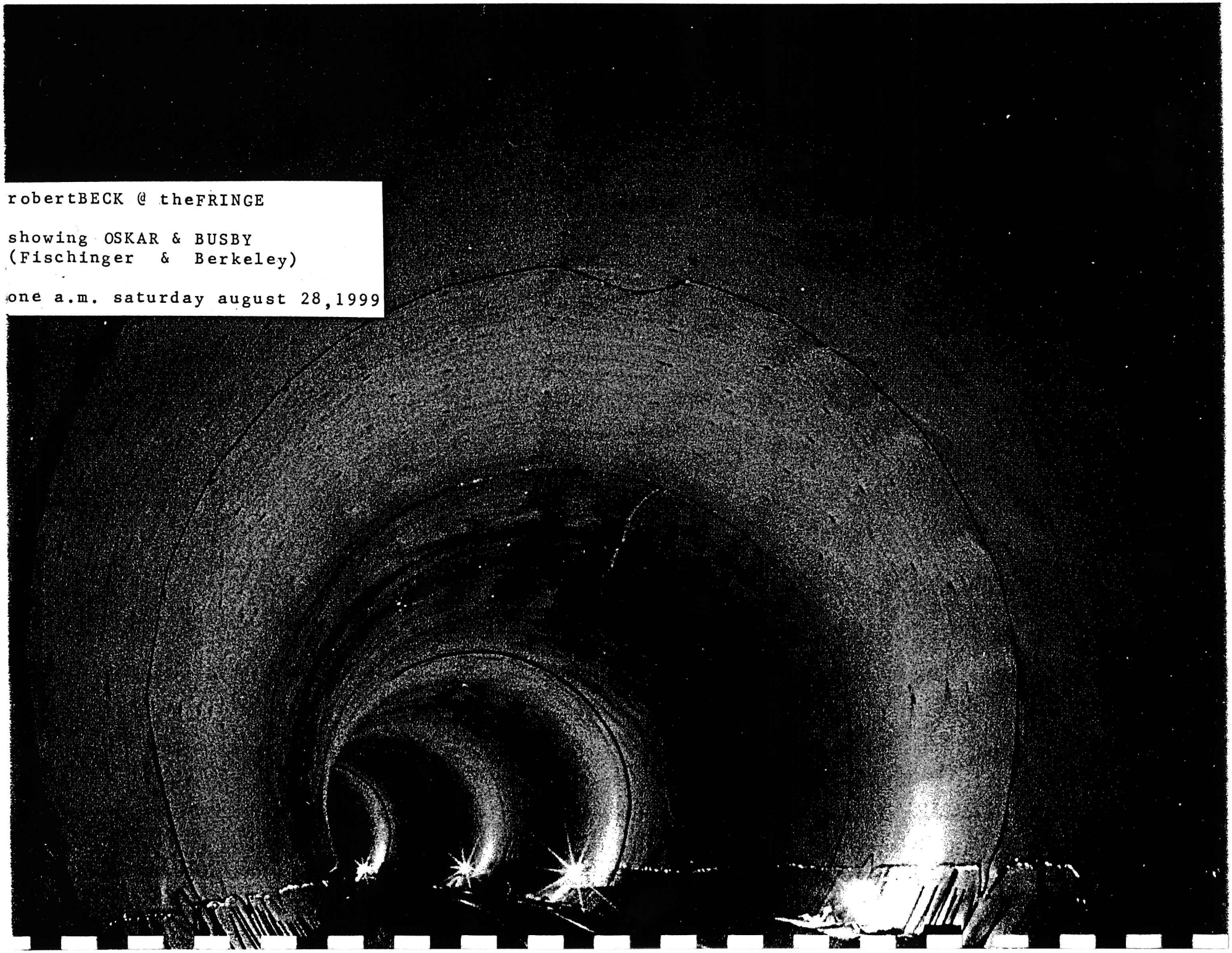
AND

Brian Frye presents "Transfigured Night:
Prologue to the Secret Cinema"

at Collective Unconscious
145 Ludlow

contact:
Brian Frye
(718)443-6040

$3 admission


robertBECK @ theFRINGE
showing OSKAR & BUSBY
(Fischinger & Berkeley)
one a.m. saturday august 28,1999

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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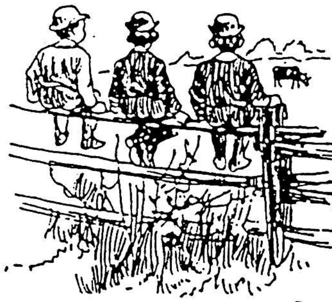
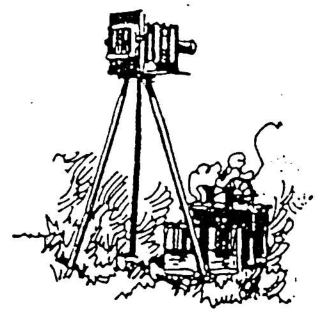


September 1998

"That will be admirable,"



September 1 -- Gregg Biermann (ex-Chicago/New Jersey) shows several films including "Window of Appearances" and "Detached Americans"

September 8 -- FRAGMENTS OF FORGOTTEN FILMS
Filmmakers resurrect the residue of abandoned enterprise, fragments of films only just begun or near fruition, images heretofore hidden in rusty cans and dusty bags. The remains of of films that never were exhumed by the Robert Beck crypto-archeologists form the hidden cinema stiched together in our Underground lab.

September 15 -- Thad Povey (San Francisco) presents his own films (including "Thine Inward Looking Eyes" and "On Any Given Thursday") as well as films by fellow San Franciscans Alfonso Alvarez and Steve Dye.

September 22 -- DOUBLE FEATURE --- "STILL NARRATIVE"
Mark C. (New York) presents "Return to the Underground City of the Mind Screwers" a multiple slide projection performance with live sound
AND
Jennifer Fieber (recent NY) revisits the lost medium of the filmstrip with "A Contribution to an Anonymous History"

September 29 -- tENTATIVELY a cONVENIENCE appears in the first show of his nationwide tour. SEE "Party Teen on Couch #2" Psychopathfinder Air Dresser and Sprocket Scientist tENT (etc.) fundamentally reorder the menu of your filmmaking feast. ("Before You Decide Against Biting the Hand That Feeds You, Ask Why It Has So Much Food in the First Place")

All shows on Tuesdays at 9pm

$3 admission

at Collective Unconscious
145 Ludlow St

Contact: Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

THE ROBERT BECK MEMORIAL CINEMA PRESENTS
* *

Tuesday 1 September @ 9pm

Gregg Biermann

Showing his own work including:

"Window of Appearances" and "Detached Americans"

Contact: Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

at Collecive Unconscious
145 Ludlow, NYC

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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Tuesday 1 September @ 9pm

Gregg Biermann

"Montage" 16mm, Sound, 17 min, 1990
In Gregg Biermann,s 17 minute Montage, allusive often abstract images - a silhouette, some trees, geometrical light patterns - are intercut to form repetitive and rhythmic sequences. But just when you think Biermann's using set patterns , the order switches. The mysterious aura that results leaves you feeling that the images are indeed trying to say something; you just can't figure out what that is. This is O.K.: Biermann wants to avoid simple narrative explanations. --Fred Camper, Chicago Reader

Calling a film "Montage," would be like calling a painting Renaissance Perspective, --Ernie Gehr

"Window of Appearances" 16mm, Sound, 8 min, 1996
In 1992 my friend and colleague Francis Schmidt began work on a way to transfer video to film by using the serial port on a home computer to very accurately control film camera motors. When I arrived in Chicago in early 1994 he suggested that I create a piece on the computer and transfer it onto film. I then proceeded to create a piece in the antiquated 1-bit/pixel environment, in spite of the tendency for technologies to be created and abandoned before significant works are created with them. The work is the apotheosis of the Amiga computer, a nostalgia piece for modernism, abstract animation of the 1920's (Hans Richter and Viking Eggeling), early computer sound experiments like those done at Bell Telephone Labs in the 1950,s, and the first video game: Pong.

"You Never Worry" 16mm, Sound, 20 min, 1993
A piece that begins much like my earlier film "Montage," but unlike that film takes several surprising turns which seem to break the film,s consistency but actually point its overall structure. The film has many dissonances between the contents themselves and between content and how it is revealed. It is almost as if the process and subjects are actually at odds with one another. ŒYou Never Worry, raises questions about the tension between information and sensations, and operates in an arena where meaningfulness is anything but perfunctory. "It's beginning to get windy here and they,re evacuating the city, but I can,t leave -- I,m very scared"

"Detached Americans" 16mm, Sound, 9 min, 1993
An extension of ideas found in my earlier "You Never Worry," and "Giants of the Sea"(16mm, Sound, 30 min, 92) but in a much more concentrated form. This time fragments of subject matter all swirl loosely around central themes. "We couldn,t even go to sleep cause you could still smell fire and ashes..."

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday, February 8

FRAGMENTS OF FORGOTTEN FILMS

"Toward a Gnoseology of the Cinema"

Contact: Brian Frye
Cooper Station Box 499
New York, NY 10276-04
(718)443-.040

at Collecive Unconscious
145 Ludlow, NYC

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

Tuesday September 15 @ 9 pm

EXPOSURE WITH ELECTRIC-EYE CAMERAS:

San Francisco Filmmakers

New and Recent Work by

Thad Povey, Al Alvarez and Steve Dye

at Collective Unconscious
145 Ludlow St

$3 Admission

Contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

Thad Povey ❋ ALFONSO ALVAREZ ❋ ***Steven Dye***

September 15th, 1998

The Story of Aargh-X ❋ 4 min

Lun ❋ 10 min

MEMORY EYE ❋ 6 min

Learning to Slump ❋ 5 min

TINY RUBBER BAND ❋ 4 min

LA REINA ❋ 8 min

The Sweetest Sandwich ❋ 5 min

MY GOOD EYE ❋ 4 min

Necromancy ❋ 4 min

Thine Inward-Looking Eyes ❋ 3 min

QUIXOTE DREAMS ❋ 10 min

On Any Given Thursday ❋ 7 min

King Midas ❋ 12 min

Strange Thing ❋ 6 min

Subtle Flight of Birds ❋ 3 min (Silent)

Total ❋ 91 min

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday, September 15 at 9 pm

Steve Dye

Necromancy (1989); 16mm, color, sound, 4 minutes.

Puppet animation, video and time-lapse cinematography. Image as both mirror and window, looks at perception and methods of experience.

Lun (1990); 16mm, color, sound, 10 minutes.
Poen, ode to the moon, incorporating found footage, puppet animation, recordings from the Apollo 11 moon launch, and text.

King Midas (1995); 16mm, color, sound, 12 minutes.
A retelling of the Phrygian myth of King Midas, in which is told the amazing tale of a fabulous Garden, a nervous Barber, a fateful Decision and other scenes worthy of happy memory. Part of the Dactyls of Phrygia creation cycle. Puppet animation, single-frame photography. Audio is recording of live performance by the Dactyls.

Subtle Flight of Birds (1991); 16mm, B&W, silent, 3 minutes.
Through the eye of a bird. Then through a world of landscapes populated with junk puppets, conflict, then the subtle flight of the soul from the body -- resolution.

Steve Dye is a Filmmaker/Musician/Sound Artist. In 1990 he graduated from the California College of Arts and Crafts with High Distinction, receiving a Bachelor of Fine Arts. Since that time Steve has produced several short animated films, is involved with two musical/performance groups, and has created numerous film and sound installations. He is currently an Audio/Visual Technician at the San Francisco Museum of Modern Art, and can often be found in the field recording sounds, playing music or conducting workshops...

Alfonso Alvarez

La Reina (1992/3); 16mm, color, sound, 10 minutes.
La Reina is an experimental film about the miraculous visitation of the Virgen de Guadalupe in 1531. It is about the very moment when she appeared to a Native American on his way to Mexico City, when the air was filled with the sound of birds singing and flutes playing as she mysteriously appeared, surrounded by fire. In child hood we see the world as a mystical universe continually reshaping itself. The miraculous is part of the everyday until we are taught to separate the real from the imaginary. When we split the two, we unlearn the secret language that speaks to us in dreams. In dreams the images come like waves to the beach. Los Suenos (the dreams) that come with our eyes wide open are reminders of how close we are to the mythical world and how we choose to block it out of the everyday...

Quixote Dreams (1990/91); 16mm, color, sound, 10 minutes.
The seemingly hopeless landscape of the 20th century is often symbolized by goals seen at the end of a long and disorienting path, that once achieved are forgotten in the rush to attain the next goal. Miguel de Cervantes's character Don Quixote de la Mancha is a relic from an era which tried to conquer the known world in much the same way as we do today... Quixote Dreams is a surreal exploration of the Quixote myth, a travelling matte fantasy in which an exhausted Don Quixote collapses into a cinematic dream world...

Memory Eye (1989); 16mm, color, sound, 6 minutes.
Memory Eye examines the process of remembering: a flickering memory, images emerging from childhood glimpses of an old photo, a familiar sound or smell. This is a filmic exploration of the places where memory is held and the importance of its flickering images. The main body of the film was shot on VHS, Super-8mm and Video-8, then rephotographed and optically printed as many as 6 to 8 times, creating a stylized, flickering multilayer of color and black and white imagery reminiscent of a childhood memory.

Tiny Rubber Band (1998); 16mm, color, sound on tape, 4 minutes.
If you play with the flicker of a projector light enough, you can get some crazy images to lay on the retina like little secret messages. This wacky little film is simple and short, and nearly meaningless. It was produced over a period of weeks while playing in my garage with sharpies, bleach, rub-on textures and found footage. A return to some cameraless filmmaking basics, Tiny Rubber Band is inspired by the things I found on the floor of my classroom after my students had left for the day.

Thad Povey

The Story of Aargh-X (part 1) (1997); 16mm, sound, 7 minutes.

Thine Inward-Looking Eyes (1993); 16mm, sound, 2 minutes.

The Sweetest Sandwich (1995); 16mm, sound, 5 minutes.

Learning to Slump (1997); 16mm, sound, 5 minutes.

On Any Given Thursday (1997); 16mm, sound, 7 minutes.

Thad Povey works in film, both "found" and "obtained" as a means to explore the peculiarities in the human animal. The things which make our species both ridiculous and terrifying may lie between the mumbled lines and off-camera movements; or possibly it's as his 11 year old niece Melanie rhetorically asked, "It's just a bunch of pictures, right?" He is the recipient of the 1996 Phelan Award for California-born filmmakers.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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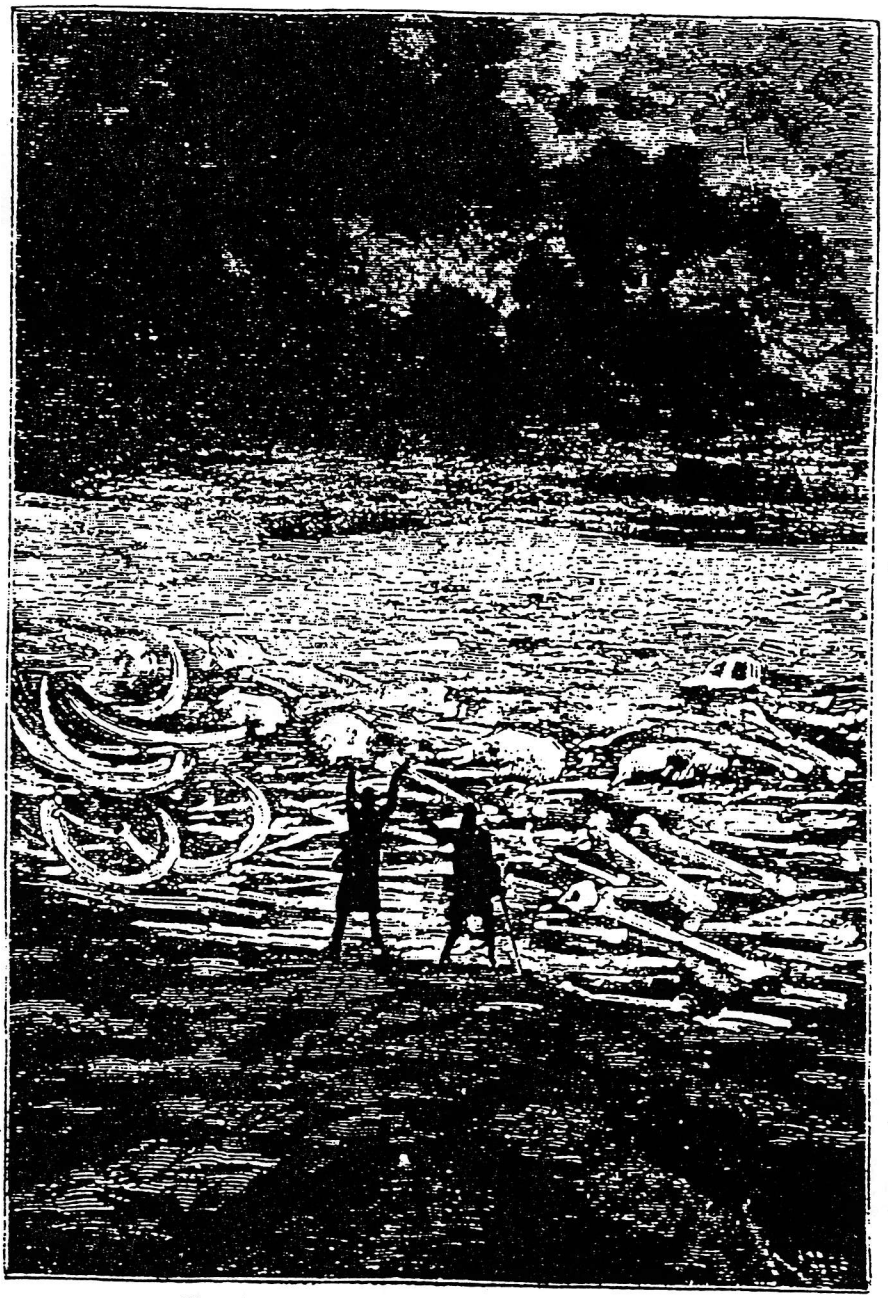
Tuesday, September 22 at 9 pm

STILL NARRATIVE



Une plaine d'ossements apparut à nos regards (p. 255).

Mark C. presents "Return to the Underground City of the Mind Screwers"
(multiple slide projection with live sound performance)

and

Jennifer Fieber presents "A Contribution to an Anonymous History"
(Filmstrip performance with sound)

at Collective Unconscious
145 Ludlow

$3

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

The Pheeber Institute™

"Where Cold Technologies Meet Warm Hearts"

*Please draw a line from each item in Column A below to the appropriate figure in Column B. There will be **only one** match per pair. There will be **one** figure with no match.*

Column A

suspicion

anguish

apathy

terror

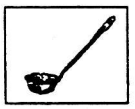
arousal

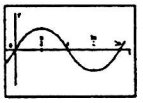
loneliness

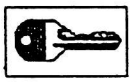
pleasure

expectation

Column B

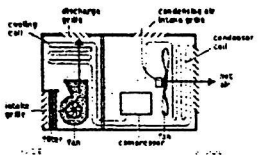


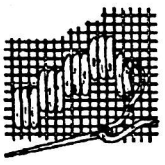


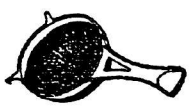


Equivalences: Each objects in Column A is the same as an object in Column B, although they may not look identical. Match each pair. Choose the right one and the transaction is complete.

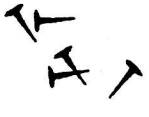
Column A

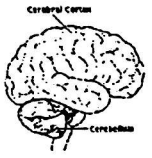


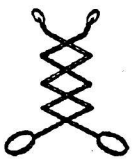




Column B







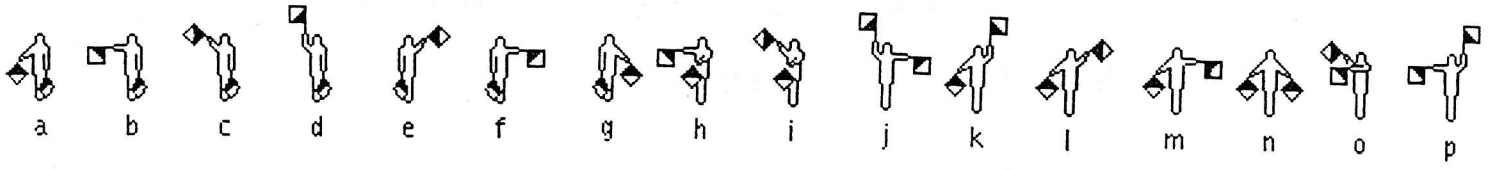
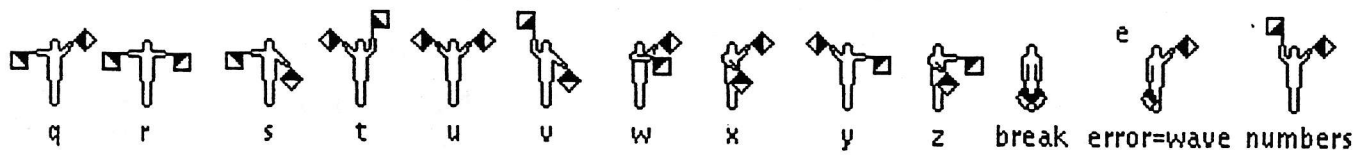


Figure 10.4
A Collection of Twenty-One Pairs of Faces Illustrating Computer Face Recognition
In each pair, the left-hand face is the unknown face and the right-hand face is the one the computer selected as a match--by comparing patterns of feature points--from a data base of over three hundred face images of about eighty different people. Note that, in this set of examples, the selected face is always that of the correct person, even though the faces vary in orientation and facial expression.



Contact The Pheeber Institute™
via email: the_fieb@sfbg.com

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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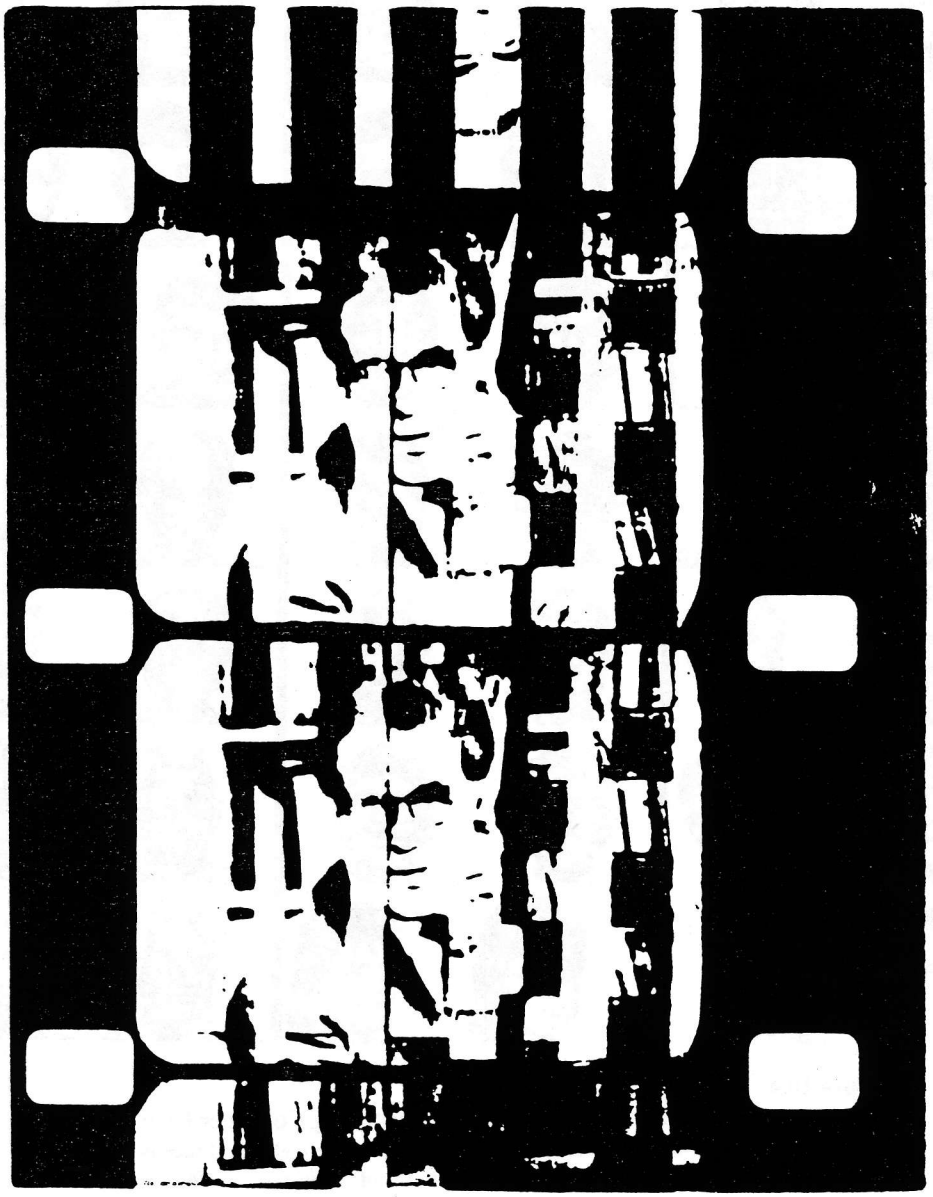
Tuesday, September 29 at 9 pm

Sprocket Scientist

tENTATIVELY a cONVENIENCE



Die Videos von "tENTATIVELY a cONVENIENCE"

sind im Eiszeit zu sehen

-- Katja Nicodemus

at Collective Unconscious
145 Ludlow

contact:
Brian Frye
(718)443-6040
P.O. Box 499
Cooper Station
NY, NY 10276-0499

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday, September 29 at 9 pm

Sprocket Scientist

tENTATIVELY a cONVENIENCE

Die Videos von "tENTATIVELY a cONVENIENCE"

sind im Eiszeit zu sehen

-- Katja Nicodemus

at Collective Unconscious
145 Ludlow

contact:
Brian Frye
(718)443-6040
P.O. Box 499
Cooper Station
NY, NY 10276-0499

3 MILE ISLAND - 14:30 - VHS PROJECTED

PAPER DOLLS IN DAVA'S CLASS - 2:27 - VHS PROJECTED

LES PROMENADES HYSTERIQUES - 10:00 - SUPER-8 + VHS ON TVS

PUMM: EMMA ELIZABETH DOWNING - 5:50 - VHS PROJECTED

NATIONAL CANCER INSTITUTE DOCUMENTARY - 3:20 - 16MM

DIZZY SPELLS - 11:20 - 16MM + VHS ON TVS

HOW ORGONE.. - 5:40 - 16MM + VHS ON TVS

PETERSON'S RESTAURANT - 14:56 - 16MM + VHS ON TVS

DEPARTMENT OF FAILURES - 2:35 - VHS PROJECTED

THE POSTMAN ALWAYS RINGS.. - 8:24 - FILMSTRIP + TAPE

- SPECIAL INSTRUCTIONS FOR PROJECTIONIST
AFTER FRAME 48 2 FRAMES DO FRAMING

BIRTHPLACE OF THE REPUBLICANS - 17:03 - VHS PROJECTED

BACKGROUND MOVIES.. - 1:41 - VHS PROJECTED

VOLUNTEERS COLLECTIVE/SLIDE SHOW - APP. 30:00

- VHS PROJECTED + SLIDES

DEATH BED AEROBICS - [redacted] 4:45 - DUAL FILMSTRIPS + TAPE

DEPARTMENT OF MAYBE.. - INDEFINITE DURATION

VHS PROJECTED

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

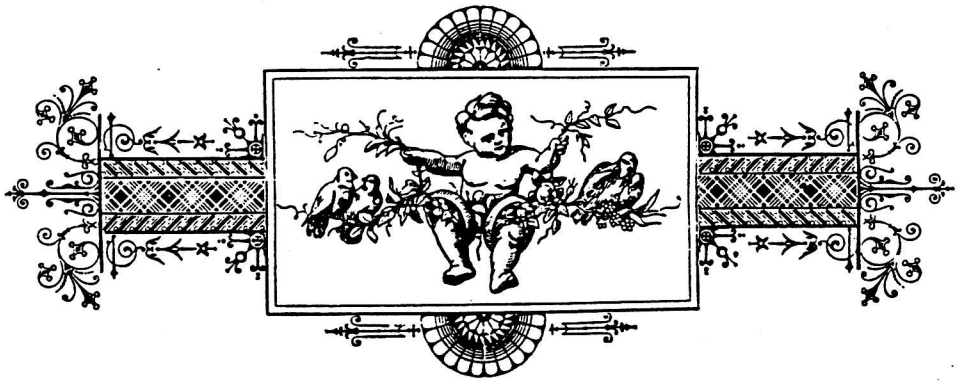
OCTOBER 1998

Tuesday, October 6 -- TRIPLE FEATURE -- HOME MOVIES
Luke Sieczek presents HOME, an elegant portrait of his family, Polish immigrants living in Queens. Lara Messersmith presents SHOT IN KODIAK, a lyrical document of her family's Alaskan fishing business. And Guy Sherwin's MESSAGES, a reflection on his daughter's discovery of words.

THURSDAY, October 15 -- SHORT FILM PROGRAM
Gregg Biermann presents an evening of short films by Jerome Cook, Francis Schmidt, Araiana Gerstein, Nino Pezzella, Steve Bartoo, Robert Flowers, Stephanie Barber and Jim Seibert.

Tuesday, October 20 -- LOCAL TALENT
Films and performance by Jane Gang and Lisa Barnstone.
"If only I had a tail I could extra pleasure you."

Tuesday, October 27 -- PHILOSOPHICAL TOYS
Zoe Beloff and Brian Frye present an evening of PHILOSOPHICAL TOYS for the entertainment, edification and enlightenment of the public.



Shows every Tuesday night at 9 pm
UNLESS OTHERWISE NOTED
at Collective Unconscious
145 Ludlow St. (1½ blocks s. of Houston)

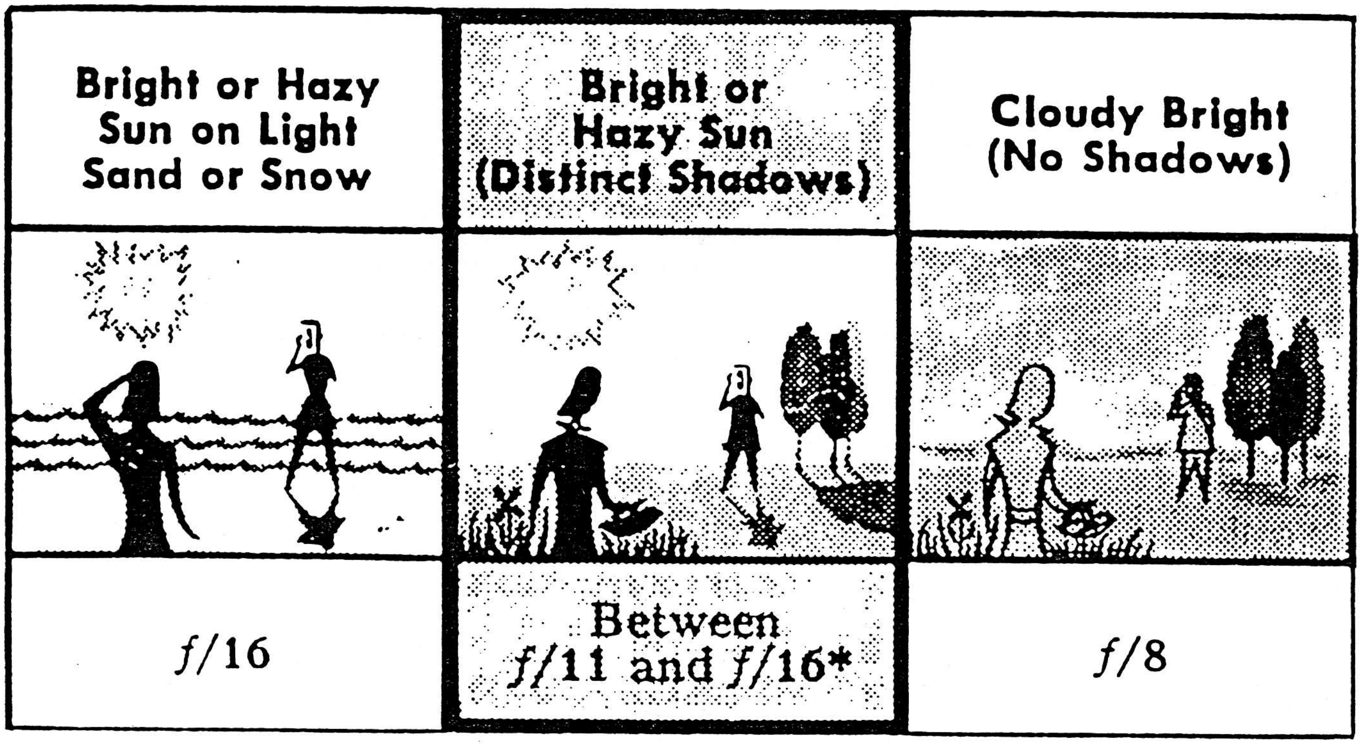
$3 admission

contact:
Brian Frye
(718)443-6040
Cooper Station Box 499
New York, NY 10276-0499

THE ROBERT BECK MEMORIAL CINEMA PRESENTS
* *

Tuesday, October 6 @ 9pm

HOME MOVIES



Luke Sieczek, Lara Messersmith
and Guy Sherwin

at Collective Unconscious
145 Ludlow

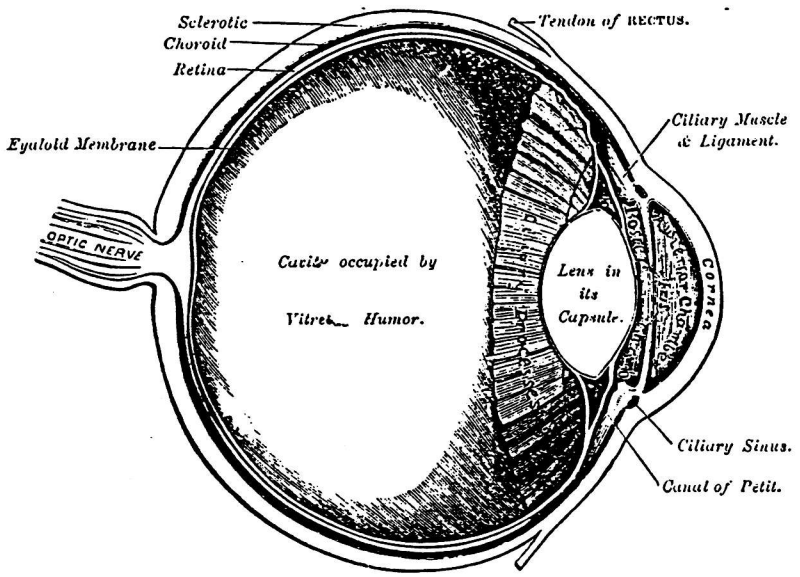
Contact:
Brian Frye
Cooper Station Box 499
NY, NY 10276-0499
(718)443-6040

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

THURSDAY, October 15

9 pm



Gregg Biermann presents an evening of short films by Jerome Cook, Francis Schmidt, Araiana Gerstein, Nino Pezzella, Steve Bartoo, Robert Flowers, Stephanie Barber and Jim Seibert.

at Collective Unconscious
145 Ludlow St. (1½ blocks s. of Houston)

$3 admission

contact:
Brian Frye
(718)443-6040
Cooper Station Box 499
New York, NY 10276-0499

The Robert Beck Memorial Cinema Presents:

AVANT-GARDE FILMS IN AN AUTHENTIC LOWER EAST SIDE UNDERGROUND SETTING

Thursday OCTOBER 15th at 9 PM

Collective Unconscious

145 Ludlow St

Programmed by Gregg Biermann

Jerome Cook, MIDNIGHT SON, 11min, 1993

Francis Schmidt, TREE FARM ENERGY, 10min, 1993

Ariana Gerstein, CYCLES, 6min, 1993, silent

Nino Pezzella, MIA ZIA, 2min, 1989

Steve Bartoo, FLEXI-CREEPS, 6min, 1990

Robert Flowers, THE GARDEN of EDEN, 9min, 1989

Stephanie Barber, THEY INVENTED MACHINES, 10min, 1998

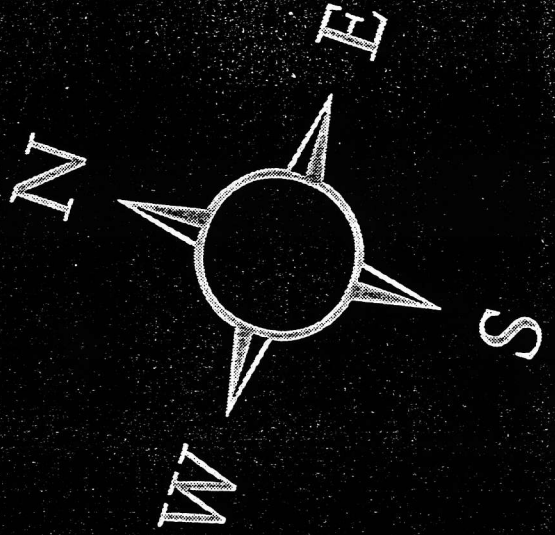
Jim Seibert, JIMY AND ROKY, 5min, 1998

the robert beck memorial cinema presents works by lisa barnstone rick rodine and lisa dilillo

Lisa Barnstone
"Drink Me"
"Sleepwalk"
excerpts from "The Inventor"

Rick Rodine
"Mrs. Crawford"
"Slop"

Lisa DiLillo
"The Cockfight"
"Tongues Don't Have Bones"
(a work in progress)



AT COLLECTIVE UNCONSCIOUS
OCT. 20, 9:00PM
LUDLOW BELOW STANTON

Zoe Beloff and Brian Frye

present an evening of

PHILOSOPHICAL TOYS

for the entertainment, edification and enlightenment of the public

---

HIGHLIGHTS INCLUDE

The Nic Projector "talkies"
The Space Viewer - Automagic Picture Gun and Theatre
The Keystone Moviegraph
The Lindstrom 16mm Hand Wind projector
The Holmes Stereoscope
The Magic Lantern

" Toys become actors in the great drama of life, scaled down inside the camera obscura of the childish brain."
M. Charles Baudelaire

---

27 October 1998. 9pm. The Robert Beck Memorial Cinema. Collective Unconscious. 145 Ludlow Street, New York. Admission

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

NOVEMBER 1998

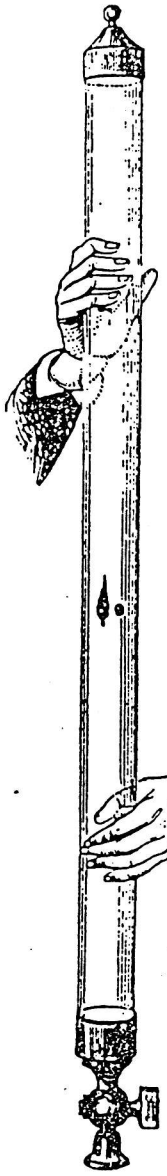


Fig. 4.

November 3 -- SOUND FILMS OR FILM SOUNDS
Alex Mendizabal, Bruce McClure and Stom Sogo, together with light e uipage and possible guests, seek to form an ad hoc adjunction in the slipstream of public conveyance. "Refusing refuse in a spastic dance of previously unseen time ribbons is undoubtedly an acquired taste." To put it another way: "Someone figured out that a word a second was the average audience reading speed, so that was it -- ten words, ten feet; fifty words, fifty feet. Nothing to it." -- Karl Brown

November 10 -- PROBABILITY AND UNCERTAINTY
Julie Murray presents "If you stand with your back to the slowing of the speed of light in water" and related works.

November 17 -- THEORY OF COLOURS -- DOUBLE FEATURE
Two San Francisco filmmakers, Ken Paul Rosenthal and Steve Polta, brought to New York by the Museum of Modern Art for the Big As Life 8mm series present additional work in Super 8 and 16mm. "Vibrations turn to atoms and atoms generate what we call life; thus it happens that their grouping by the power of nature's affinity forms a living entity; and as the breath manifests through the form so the body becomes conscious."

November 24 -- THE MYSTICISM OF SOUND
Henry Hills presents several films and videos, including "Heretic," "Little Lieutenant," "Igneous Ejaculation" and additional work by himself and others. "The vibrations of this sound are too fine to be either audible or visible to the material ears or eyes..."

All shows on Tuesday nights
at 9pm at Collective Unconscious
145 Ludlow St. (1½ blocks from Houston)

contact:
Brian Frye
Cooper Station Box 499
New York NY 10276-0499
(718)443-6040

$3-5 admission

Bradley Eros
115 Essex #53
New York, NY 10002
(212)228-7891

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

Tuesday, November 3 @ 9 pm

SOUND FILM/FILM SOUNDS

"All things being derived from and formed of vibrations have sound hidden within them, as fire in flint; and each atom of the universe confesses by its tone 'My sole origin is but sound.'"

Alex Mendizabal, Bruce McClure and Stom Sogo

at Collective Unconscious
145 Ludlow (1½ blocks s. of Houston)
$5 admission

SOUND FILMS or FILM SOUNDS

COLLECTIVE UNCONSCIOUS ~ NOVEMBER 3, 1998

N aguageras negras (TEXT GILES D., FELIX G.) alex mendieta 6M

PLASTIC COLORS & INK BRUCE M. 15M

Self Daguerreotyped portrait with B's film 15M 15"

a.m.

OPTICAL SCRATCH BRUCE M. 3M

Pausato a.m. 3M

INK CRACKS + WEEKLY WORLD NEWS® AM BM 20M

PAUSE 10M

GREEN UNIFORM 5M

♩ = 60 IN BLACK BM 12M 30"

GREEN UNIFORM

A.B.R. AKA DABRA a.m/BM/Riccardo Santobomi

TXISTUS, METRONOMES, & MARS COMPUTER CARD 10M

OVERNIGHT MAREDOUT TRIPPED OUT VISION

STOM 5060 & GREEN UNIFORM ....

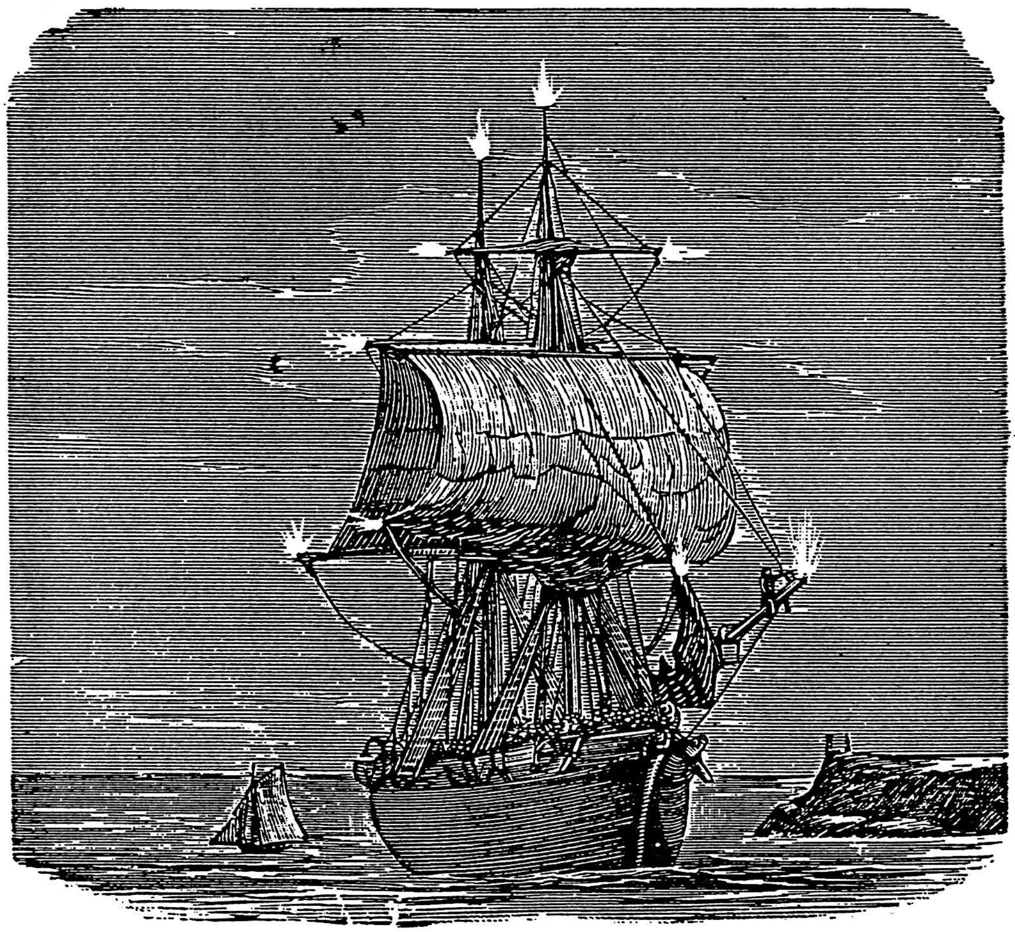
W/ FRIENDS

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday, November 10 @ 9 pm

PROBABILITY AND UNCERTAINTY



The greatest amount of electricity in the atmosphere will be found in the upper regions, because, as the air becomes rarefied, it offers less opposition to this peculiar mode of motion.

JULIE MURRAY presents "If you stand with your back to the slowing of the speed of light in water" & related works..;

at Collective Unconsciou
145 Ludlow St

The Program

1. "How To Build an Igloo" 1949 11 mins
Two Eskimos in Canadas far north . . . .
(— altered sound)

2. "Housemoving" 1968 8 mins
Derek Lamb (partial sound)
compressed time and capitolism
dead wood and lethal efficiancy

3. Exploring With a Time Lapse Camera
William M Harlow 1967 10 mins
(altered sound)

4. FREEFALL
Arthur Lipsett . 1964 . 9 mins .
compressed time and wooden
elephants in clouds.
sound

5. ANATHEMA
Julie Murray -1995 - sound - 6½ mins

6. MICROMOTH
Julie Murray w.i.p - silent - 3 mins (or less)

7. CONSCIOUS - 1993 - silent - 10 mins
Julie Murray

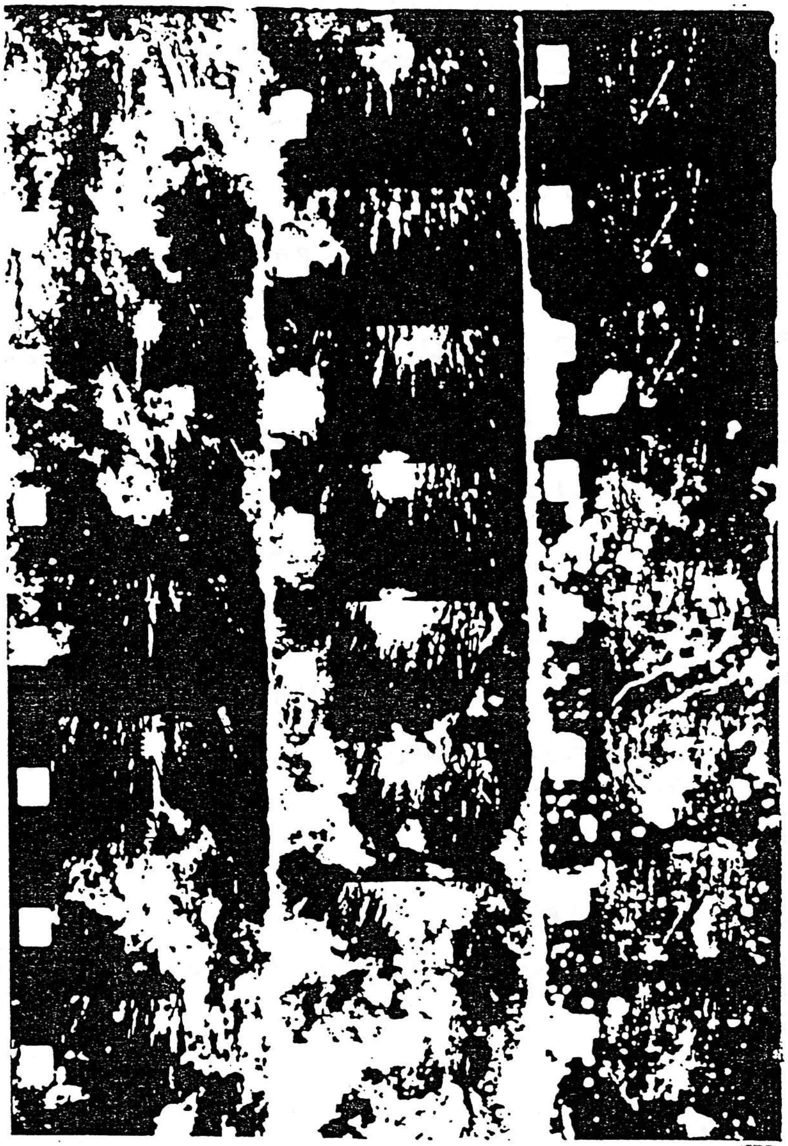
8. If You Stand With your Back To The
Slowing Of The Speed Of Light In Water.
Julie Murray - 1997 - sound - 18 mins

— FIN —

— END. —

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

Tuesday, November 17 @ 9pm



THEORY OF COLOURS (Part I)

Ken Paul Rosenthal

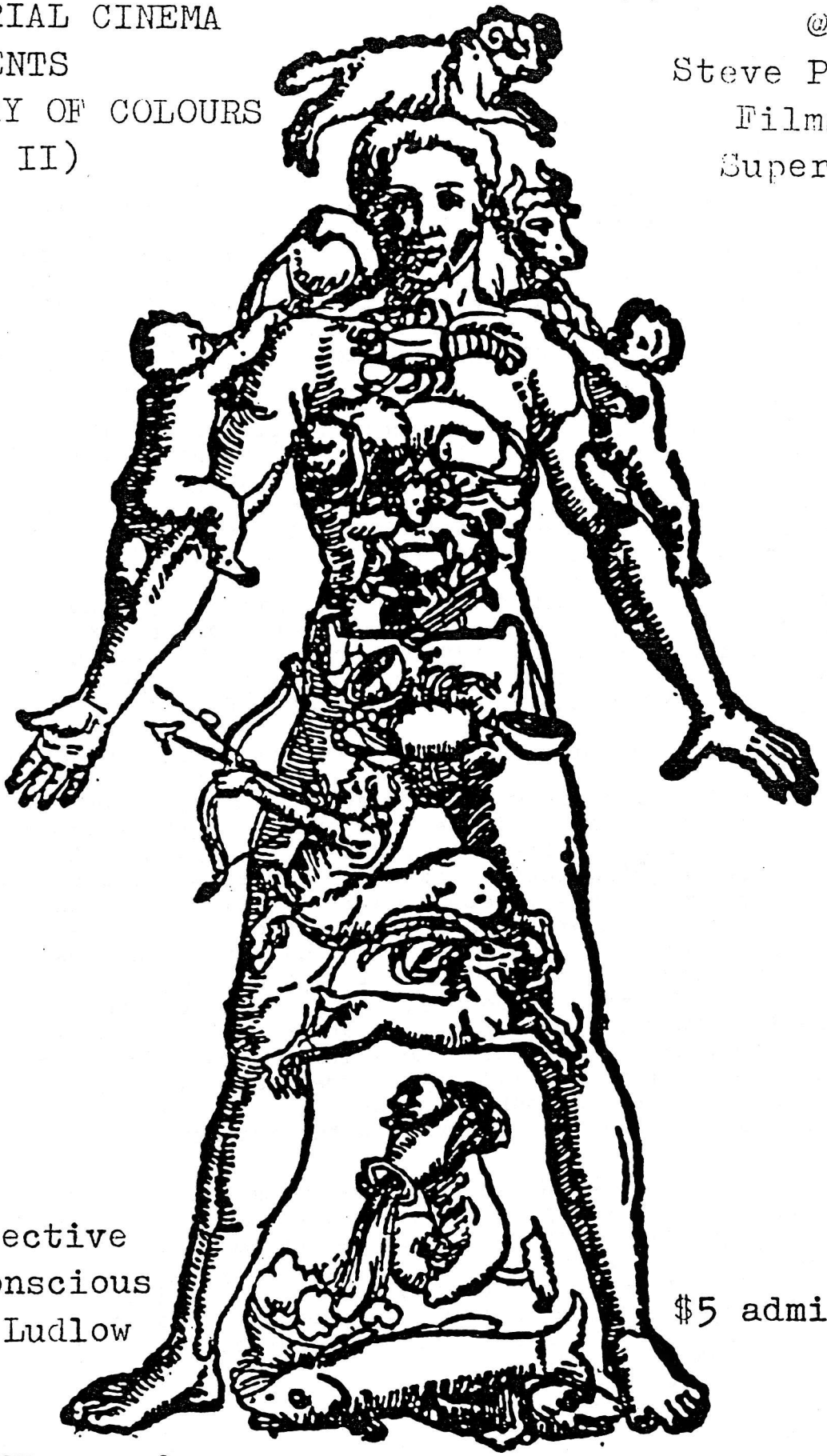
Recent work in Super-8 and 16mm

at Collective Unconscious
145 Ludlow St

$5 admission

THE ROBERT BECK
MEMORIAL CINEMA
PRESENTS
THEORY OF COLOURS
(Part II)

Tuesday, November 17
@ 9pm
Steve Polta
Films in
Super-8mm



at
Collective
Unconscious
145 Ludlow

$5 admission

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

November 17, 1998

Theory of Colours, Part I

Ken Paul Rosenthal

"My work graphically addresses light and the film material as a method of inquiry into natural,urban and emulsive environments. I employ techniques such as: alternative developing processes; exposing film to organic elements such as sun, soil and seaweed; dying, etching and collaging the image surface; and multiple projection performance. I primarily shoot in Super-8mm because of the gauge's mobile intimate and immediate means of expression."
--- KPR, 1998

NEAR WINDOWS (1997); Super-8mm, color, silent, 15 minutes.
"Nearby windows frame and illuminate four years of voyeuristic observations lyrically woven into a time-lapsed tapestry of light, unsuspecting neighbors, and street drama. At the intersection of personal and private space, does a glance become The Gaze? Does the eye become a recording device?" -- KPR

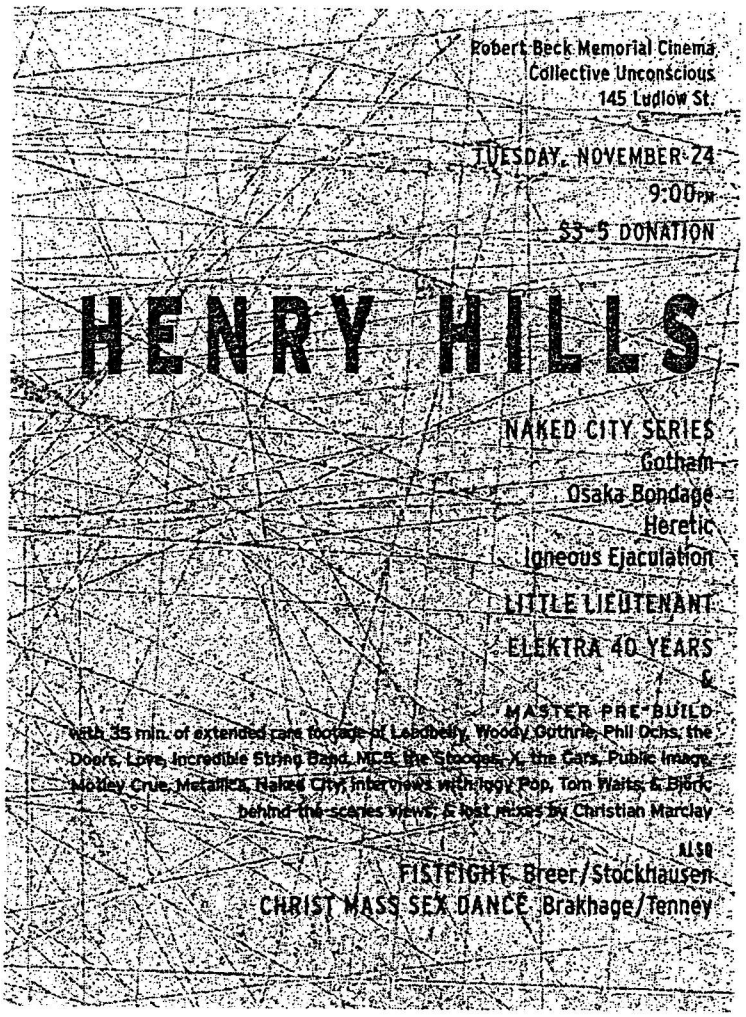
SPRING FLAVOR (1996); Super-8mm, color, silent, 3 minutes.
"sunsquashed and squeezed/golden gate park pond reeds/ kaleidoscopically colliding/dyed in pondside berries/buried in side of pond/de & recomposing/the texture of the gesture/ chasing the scent of light/the flavor of a flower sent." -- KPR

BLACKBIRDS (1998); Super-8mm, color, sound, dual-projection, 8 minutes.

A visual meditation which addresses the gratuitous presentation of violent images in TV news reports, and their impermanence both on screen and in viewers' minds. The Rodney King/Reginal Denny beatings are recycled into an extended series of re-photographed images which continuously repeat over time like a visual mantra. Both tragedies are depicted as a consequence of race as the footage slowly dissolves from recognizable beings into anonymous figures.

A broad range of photo-chemical manipulations are employed to illustrate the simultaneous disintegration of visual and racial information. They include: negative and cross-process developing; solarization; and temperature and agitation-based effects on grain, color, and emulsion. The film's treatment as a meditation is further enhanced by rural, suburban, and natural sound elements which rise and fade at regular intervals with each new cycle of images.

BETWEEN SPIRITS AND STONE (1990); Super-8mm, color, sound, 6 minutes.
"Inspired by Julia Vinograd's "Book of Jerusalem" which personifies God and Jerusalem as lovers. A cine-poem with the violent sensuality of a river dust scratch and grain swim upon swelling under currents/ flash flood montaged rock vegetation people. A lyrical cynicism. A symbiotic antagonism (not unlike Israel's inhabitants and geography). Filmed in Israel, narrated by Julia. (a work (eternally) in progress.)" -- KPR


Robert Beck Memorial Cinema
Collective Unconscious
145 Ludlow St.
TUESDAY, NOVEMBER 24
9:00PM
$3-5 DONATION
HENRY HILLS
NAKED CITY SERIES
Gotham
Osaka Bondage
Heretic
Igneous Ejaculation
LITTLE LIEUTENANT
ELEKTRA 40 YEARS
&
MASTER PRE-BUILD
with 35 min. of extended rare footage of Leadbelly, Woody Guthrie, Phil Ochs, the Doors, Love, Incredible String Band, MC5, the Stooges, X, the Cars, Public Image, Motley Crue, Metallica, Naked City, interviews with Iggy Pop, Tom Waits & Bjork, behind-the-scenes views, & lost mixes by Christian Marclay
ALSO
FISTFIGHT: Breer/Stockhausen
CHRIST MASS SEX DANCE: Brakhage/Tenney

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

DECEMBER 1998

December 1 -- CONCRETE CINEMA
Michael Johnsen(of Orgone fame) shows 18 films (cinexcreta) followed by Bruce McClure's Leader manipulations (symphonies in material cine-sound) and Leif Maginnis, sublimating a Scanner Concerto from the frequencies floating about the ether. Don't Miss -- special re-enactment of 'materialist' Malcolm Le Grice's HORROR FILM.

December 8 -- DAS GOLDENE TOR (THE GOLDEN GATE)
Special screening of Jurgen Reble's photo-alchemical masterwork DAS GOLDENE TOR: "Shapes & colors are born & disappear through processes of formation & decomposition; a dance of chemical elements -- basic ingredients -- & of basic philosophical principles as well. A meditation on the ephemeral phenomena, the alchemy of film..." -- JR

December 15 -- AMATEUR ANTHROPOLOGY
Special host Stephen Kent Jusick (assisted by able staffers from the Society for General Philology) assembles a phenomenal hagiography of the amateur cinema (anti-)industry. Expect anonymous artists, odd media (special polavision presentation) and surprises.

December 22 -- SATYRICON AND OTHER WORKS
David Shea and Lisa Di Lillo present SATRYICON, a live performance for solo sampler & video. Loosely based on the ancient Roman novel, as well as Fellini's film version, this performance follows the fragmented narrative structure of the novel/film. Similar in approach to its source, the music/video combines& recontextualizes various genres,navigating through satire, ritual, excessive sentimentality and societal decay.

December 29 -- (PERFECT) MOVIE PROGRAM
"God gives us no Art which bears not in itself the necessity of its fulfillment..." -- Paracelsus
An evening of self-consummating movies honoring the new dawn of a solipsistic medium. The cinemeta-physicians of the Robert Beck Memorial Cinema direct this mysterious cosmogonical theatre -- specimens to be accumulated in advance; fortuitous late arrivals gladly accepted. Attendants encouraged to contribute an unaltered movie of their own, of any provenance.

All shows on Tuesday Nights at 9pm at
Collective Unconscious
145 Ludlow St, NYC

$3-5 admission

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(212)737-8689

Bradley Eros
115 Essex #53
New York, NY 10002
(212)228-7891

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

CONCRETE CINEMA

Tuesday, December 1 @ 9 pm (!sharp!)

MICHAEL JOHNSEN shows 17 FILMS

BRUCE MCCLURE follows with

"LEADER" & LEIF MAGINNIS

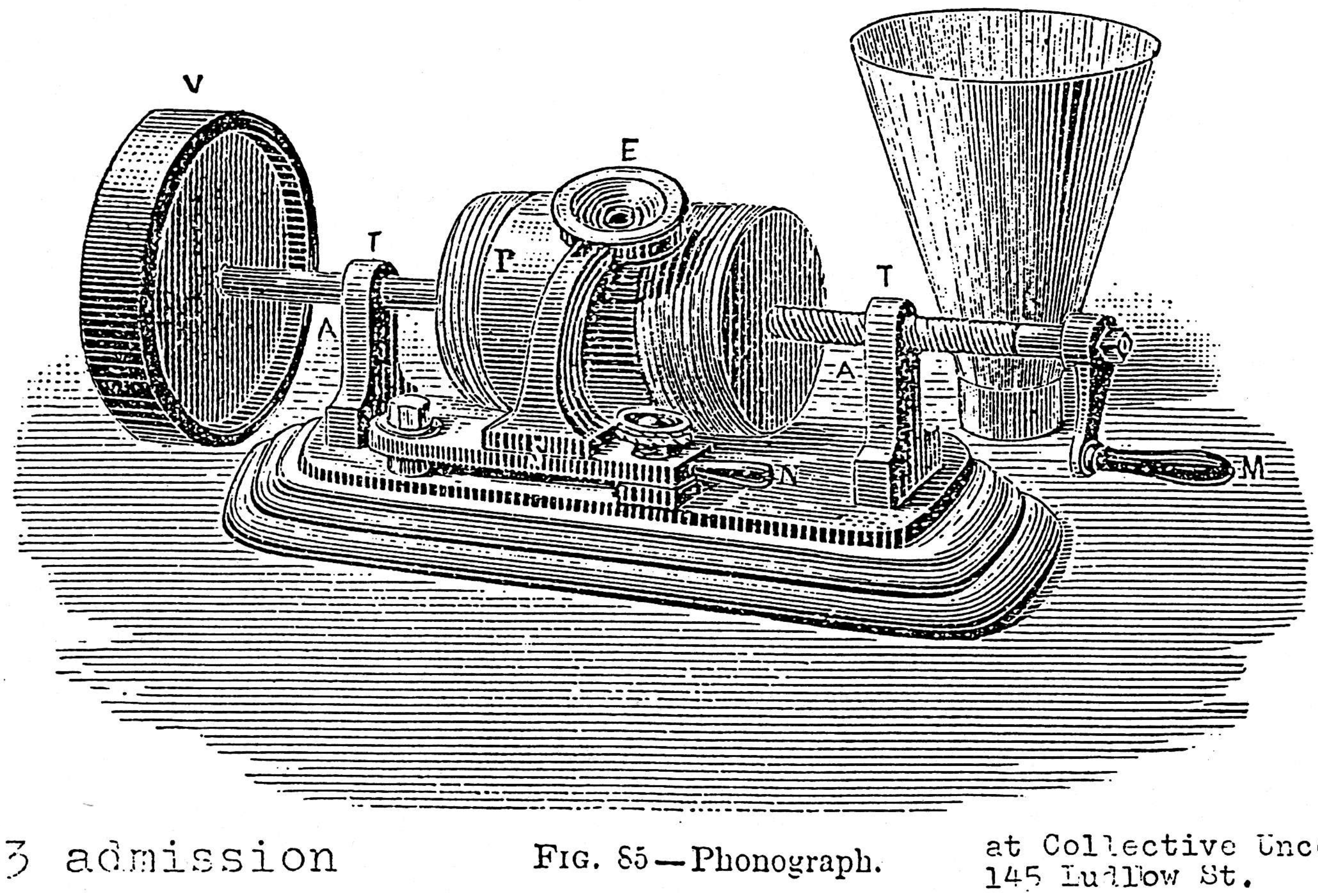
sublimates a SCANNER CONCERTO

from the ETHER ...!

PLUS!

Special RE-CREATION of film-performance

HORROR-FILM by 'Materialist' MALCOLM LE GRICE...



$3 admission

FIG. 85—Phonograph.

at Collective Unconscious
145 Ludlow St.

SURDS/TURDS

1 STOP TOBACCO
2 BATTLIN' PINUPS
3 MICHAEL JOHNSEN'S BARIUM ENEMA
4 LIBIDO-6
5 HUSBAND'S PREVENTING WIFE'S CLIMAX
6 ORDER "PROSTATE GLAND DISORDER"
7 CHILDREN GET FULL MENTALITY!
8 PILES!NEW!NEW!NEW!
9 HOW (MUCH) MALE ORGAN FUNCTIONS DURING SEX ACT
10 SLIMMETRY'S SACRO-CINCH
11 5,2
12 CHICO FELL LIKE A TON OF BRICKS & THE MAN
CHICO & THE MAN FELL LIKE A TON OF BRICKS
CHICO FELL LIKE A TON OF BRICKS & THE MAN FELL
LIKE A TON OF BRICKS
13 'PSYCHIC DOMINANCE
14 18 18 HOUR GIRDLES
15 18 18 18 HOUR GIRDLES
16 HAPPINESS 14K
17 BDB UP WARTS
18 TRENDAR

(1661)

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

Tuesday, DECEMBER 8 @ 9 pm

December 8 -- DAS GOLDENE TOR (THE GOLDEN GATE)
Special screening of Jurgen Reble's photo-alchemical masterwork DAS GOLDENE TOR: "Shapes & colors are born & disappear through processes of formation & decomposition; a dance of chemical elements -- basic ingredients -- & of basic philosophical principles as well. A meditation on the ephemeral phenomena, the alchemy of film..." -- JR

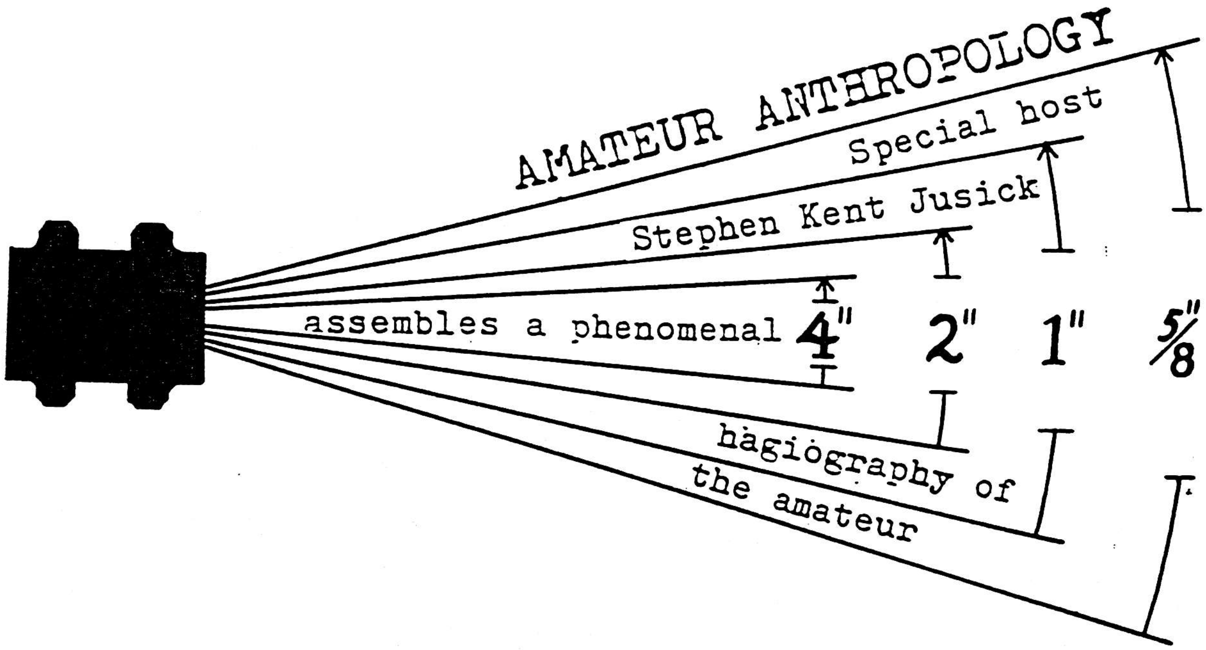
at Collective Unconscious
145 Ludlow St. NYC

$5 admissio

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

Tuesday, December 15



@ 9 pm

at Collective Unconscious
145 Ludlow St. NYC

$3 admissio

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

Tuesday, December 22 @ 9 pm

AND OTHER WORKS

David Shea and Lisa Di Lillo

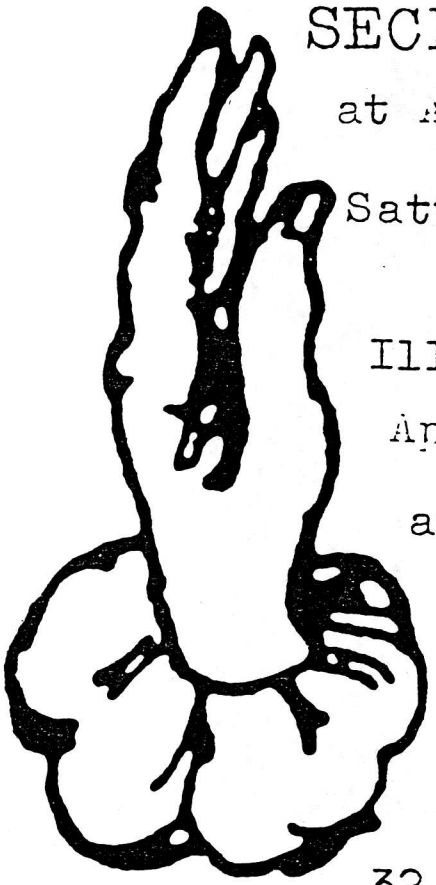
David Shea and Lisa Di Lillo present SATRYICON, a live performance for solo sampler & video. Loosely based on the ancient Roman novel, as well as Fellini's film version, this performance follows the fragmented narrative structure of the novel/film. Similar in approach to its source, the music/video combines& recontextualizes various genres,navigating through satire, ritual, excessive sentimentality and societal decay.

at Collective Unconscious
45 Ludlow St. NYC

$3 admission

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *



SECRET PROGRAM

at Anthology Film Archives

Saturday, December 26, 1998 @ 8pm

Illustrated Lecture and
Apology by Gnoseologist
and Cine-Metaphysician

BRIAN FRYE

from the Society
for General Philology

32 2nd Ave. (at 2nd St.)
New York City, USA

Fig. 314

THE ROBERT BECK MEMORIAL CINEMA PRESENTS AT ANTHOLOGY FILM ARCHIVES

Fig. 315

Saturday, December 26 @ 8 pm

Apology for the Beginnings of General Philology

An Illustrated Lecture

by Brian Frye

the evening's films include:

Nausea
Intervals
Interventions
Essays Toward a Natural History
Ladies Day
Meeting With Khruschev
Waiting for Godel
Striptease
The Most Important Moment in My Life
(infinite set)
& additional untitled material

ephemera will be distributed subsequent to the presentation proper.

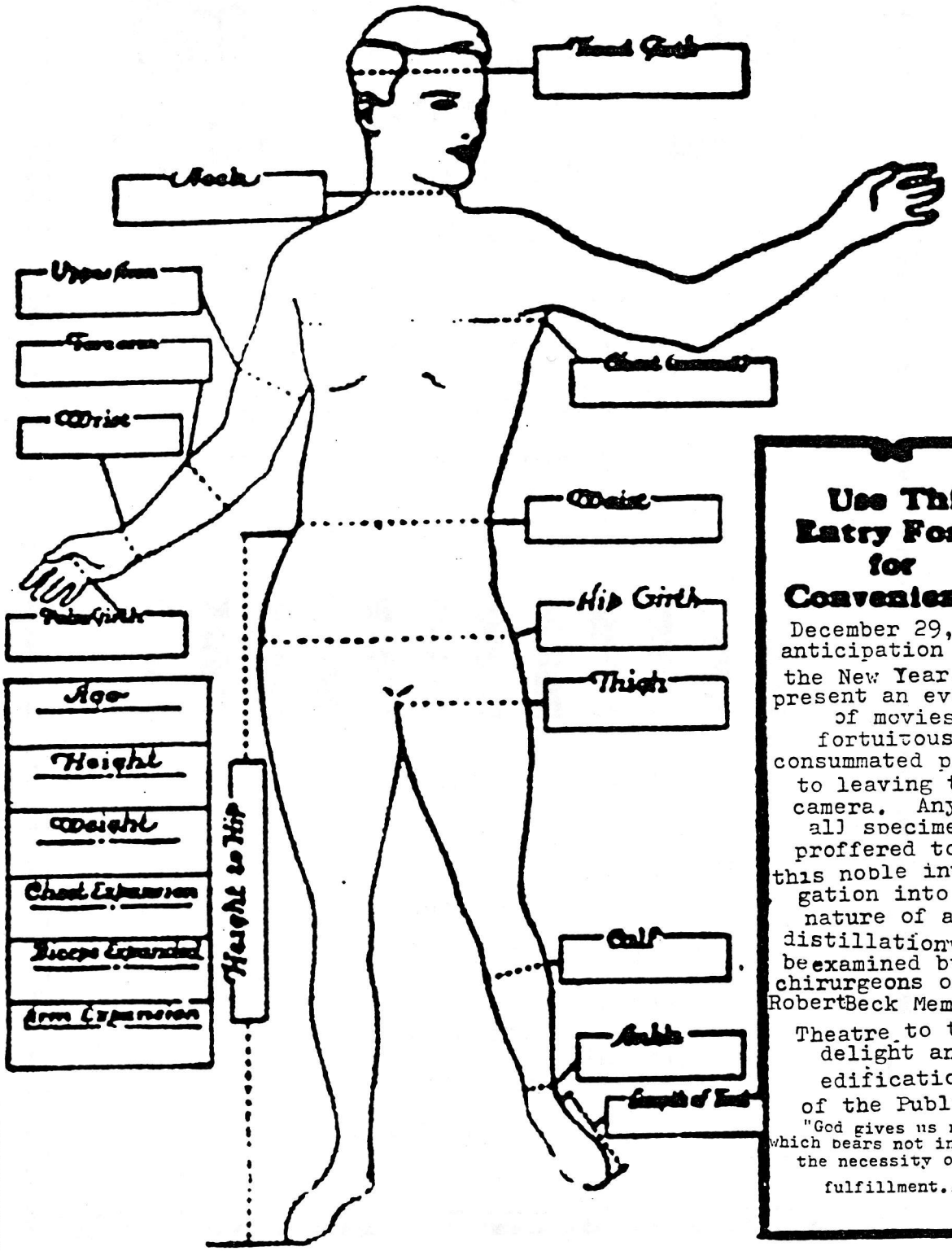
THE ROBERT BECK MEMORIAL CINEMA

MOST HANDSOME movie CONTEST

Address Contest Editor. The Society for General Philology
Cooper Station Box 499 New York, NY 10276-0499

Application of.....
(NAME)

Address .....



Use This Entry Form for Convenience

December 29, in anticipation of the New Year, we present an evening of movies fortuitously consummated prior to leaving the camera. Any and all specimens proffered toward this noble investigation into the nature of auto-distillationwill be examined by the chirurgeons of the RobertBeck Memorial Theatre to the delight and edification of the Public

"God gives us no Art which bears not in itself the necessity of its fulfillment..."

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

December 29 -- (PERFECT) MOVIE PROGRAM

"God gives us no Art which bears not in itself the necessity of its fulfillment..." -- Paracelsus
An evening of self-consummating movies honoring the new dawn of a solipsistic medium. The cinemeta-physicians of the Robert Beck Memorial Cinema direct this mysterious cosmogonical theatre -- specimens to be accumulated in advance; fortuitous late arrivals gladly accepted. Attendants encouraged to contribute an unaltered movie of their own, of any provenance.

Tuesday at 9pm at Collective Unconscious 145 Ludlow

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

JANUARY 1999

January 5 -- A Brief Hiatus in the Busy Season
NO Show To-night (sorry.)

January 12 -- (GREAT EXPECTATIONS) or
Pip Chodorov in NYC...
Our visitor from the Capitol of the 19th Century presents selections from 10 years of film-work. Cine-Saviour Pip Chodorov screens movies including meta-animations and diary films.

January 19 -- CHILDREN(S) GAMES (TEENAGERS)
"After all of which there remains the case of the little girl herself. But let society not lament over her too hypocritically: it is society which is devouring Minou Drouet, it is of society and society alone that she is the victim." -- R.B.
Movies for and About adolescence.

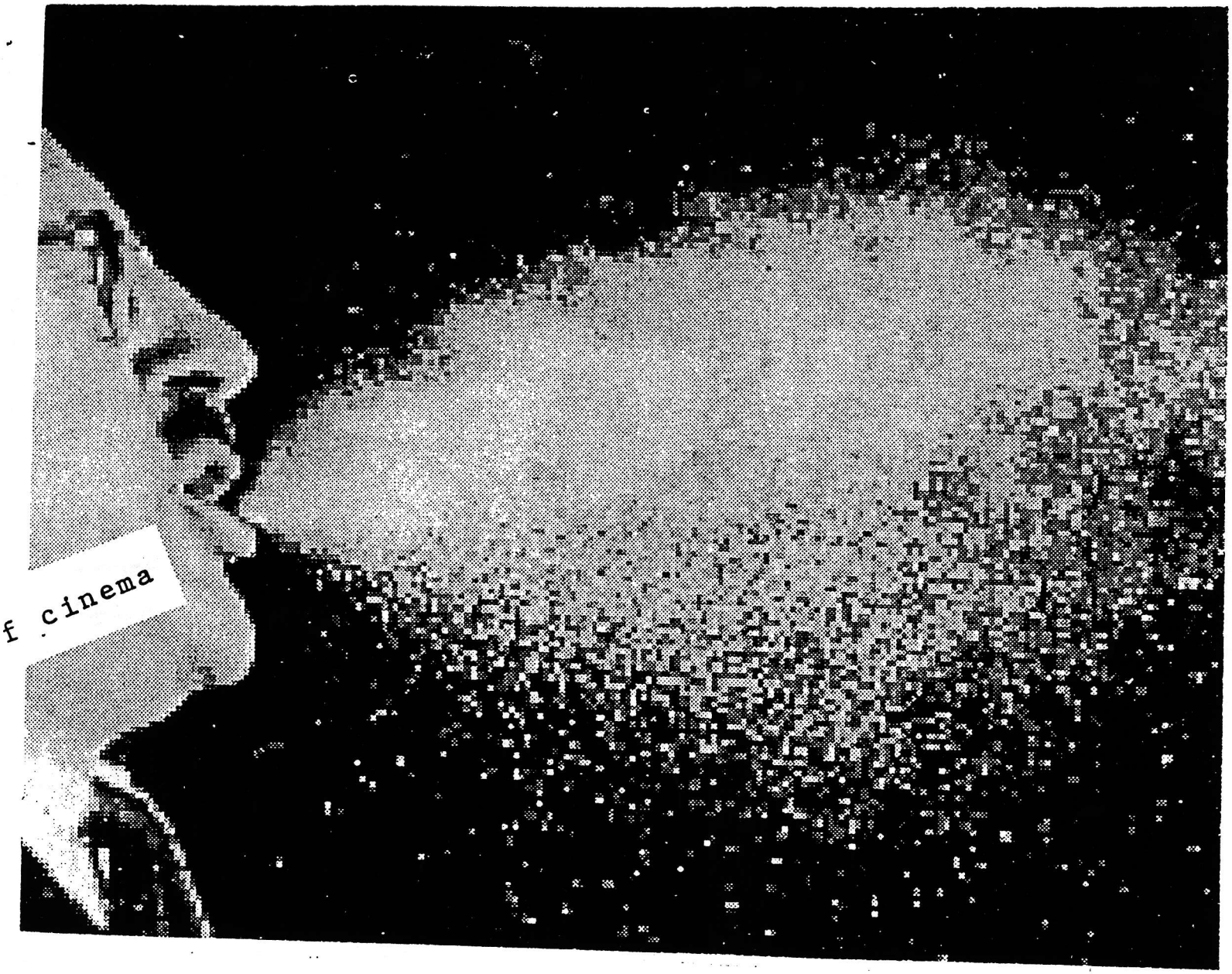
January 26 -- DISJECTA MEMBRA
AARON SCOTT presents a selection of recent works in film and video.
"Anxiety, far from deriving from a nervous disequilibrium, is based on the very constitution of this world, and there is no reason why one should not be anxious at every moment, given that time itself is mere ly anxiety fully expanded, an anxiety whose beginning and end are indistinguishable, an eternally victorious anxiety." -- E.M. Cioran

All Shows on Tuesday Nights @ 9pm
at Collective Unconscious
145 Ludlow St., NYC

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

Bradley Eros
115 Essex #5B
New York, NY 10002
(212)228-7891

PIP ChOdOrOv PiP ChOd Or Ov pIp chOd Or Ov



a sneeze of cinema

at thE rObErt bEck mEmOrIal cInEmA 1.12.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

Tuesday, January 19 @ 9pm

CHILDREN(S) GAMES:

TEENAGERS

Georges Bataille at 10 yrs with an early love

"This can almost certainly remained a dead letter: the vow of silence which the older pupils imposed on the newcomers is proof enough of the secret character of the initiation, and one is reminded of other customs of the same sort, like those of the Templars (assuming that there was a basis of truth in the confessions extorted from them at their trial." -- Phillippe Aries

-- Philippe Aries

$3 admission

at Collective Unconscious
145 Ludlow

The Robert Beck Memorial Cinema

Les Jeux Adolescents (TEENAGERS)

January 19 @ 9pm

Program to Include:

OONA O'NEILL SCREENTEST
(16mm, B&W, Sound, 2 minutes)
FANTASY by unknown MIT (?) student
(16mm, B&W, Sound, 4 minutes)
BEACH PARTY
(Reg. 8mm, Color, Silent, 10 minutes)
(CATHEXIS)
(video, color, Sound, 7 minutes)
READING IMPROVEMENT: EFFECTIVE SPEEDS
(16mm, B&W, Sound, 6 minutes)
ON MELANCHOLY or The Dream State of Ego:
work in progress by Jennifer Fieber
(35mm, B&W, Silent, ? minutes)
TEENAGE DRUNK DRIVING -- "What Time is
(16mm, Color, Sound, 10 minutes)
INTERNATIONAL VELVET -- DIGEST
with Tatum O'Neal, Anthony Hopkins
(Super-8mm, Color, Sound, 18 minutes
Unnamed film from the Archive of Lary

Arcana Coelestia.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS
* *

hand; it finally surrounds the wrist, and can be finished off by making a knot and bow with the loose end.

Leg Bandage should be two and a half inches wide and ten yards long. It should be started around the ankle, as in Fig. 25; it is then carried across the instep and passed under

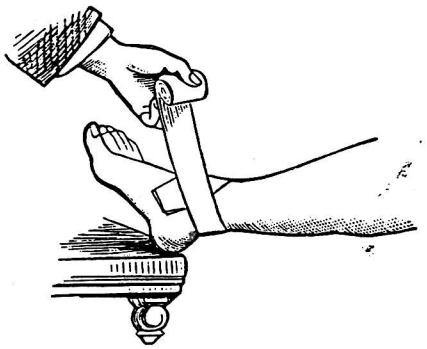


FIG. 25.

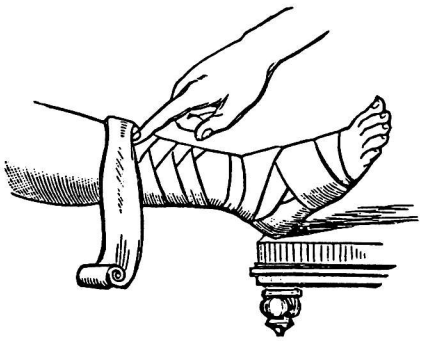


FIG. 26.

Leg Bandages.

DISJECTA MEMBRA
Film & Video by Aaron Scott

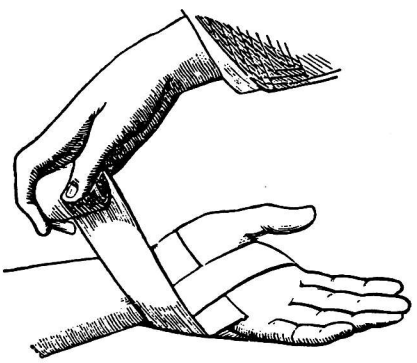


FIG. 27

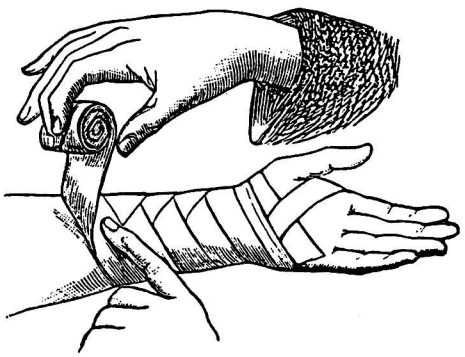


FIG. 28.

Arm Bandages.

January 26, 1999 @ 9pm
at Collective Unconscious
145 Ludlow

Four and six tailed Bandages.—A piece of cloth of sufficient length and breadth is taken and torn up the centre into four or six tails, and the ends tied, as in Figs. 29 and 30. These bandages are also applied to the knee to retain poultices, etc.

* When flannel or rubber bandages are used, reverses are not necessary.

Aaron Scott

Program Notes (I/26/99)

Solaris video, silent (9min.)

Acedia (the Exhaustion of Pretext) I6mm, b/w, sound (6min) 24 fps

Untitled video, sound (6min.)

Prelude: Final Exit I6mm, b/w, sound (6min.) 18 fps

Untitled (Solid Objects) video, sound (5min.)

The Perfect Crime S-8mm, color, silent (3min.) cued!

Ambulo I6mm, color, silent (7min.) 18 fps.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

* *

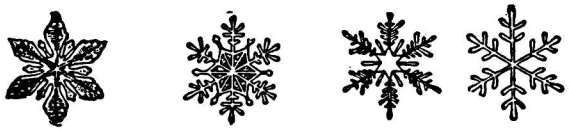
FEBRUARY 1999

February 2 -- PEERING THROUGH A FRESNEL GLASS
Dennis Nyback (formerly of the Lighthouse) presents films from his personal collection including: Weekend Driver, 4 Men & a Beer Bottle, Assembly Line, How Do I Love Thee, Ural Trucks & Bimbo's Initiation...

February 9 -- VISIONS OF METAPHOR
Scott Stark (SF) presents a program of films and videos, including in.side.out (1999) -- "moving between internal and external spaces, the large and small, the public and the intimate, using formal strategies like fish nets to snag & filter".

February 16 -- ST. VALENTINES MASSACREE: (NUPTIALS)
In honor of the patron saint of lovers, the Society for General Philology initiates a social phenomenology of the grand institution of marriage. Consider & discuss these relics of matrimonial indulgence. "When you love someone, you hope -- the more closely to be attached -- that a catastrophe will strike you beloved." -- E.M. CIORAN

February 23 -- SPEECH "IMPEDIMENTS"
Louise Bourque presents a program of works dealing with speech/speechlessness & other forms of language. A companion to the show LANGUAGE @ Anthology (Feb.24)



all programs at (9pm) TUESDAYS
@ Collective Unconscious
145 Ludlow St.

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

$3-5 admission

Bradley Eros
115 Essex # 53
New York, NY 10002

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

(9pm) TUESDAY
February 2

Dennis Nyback

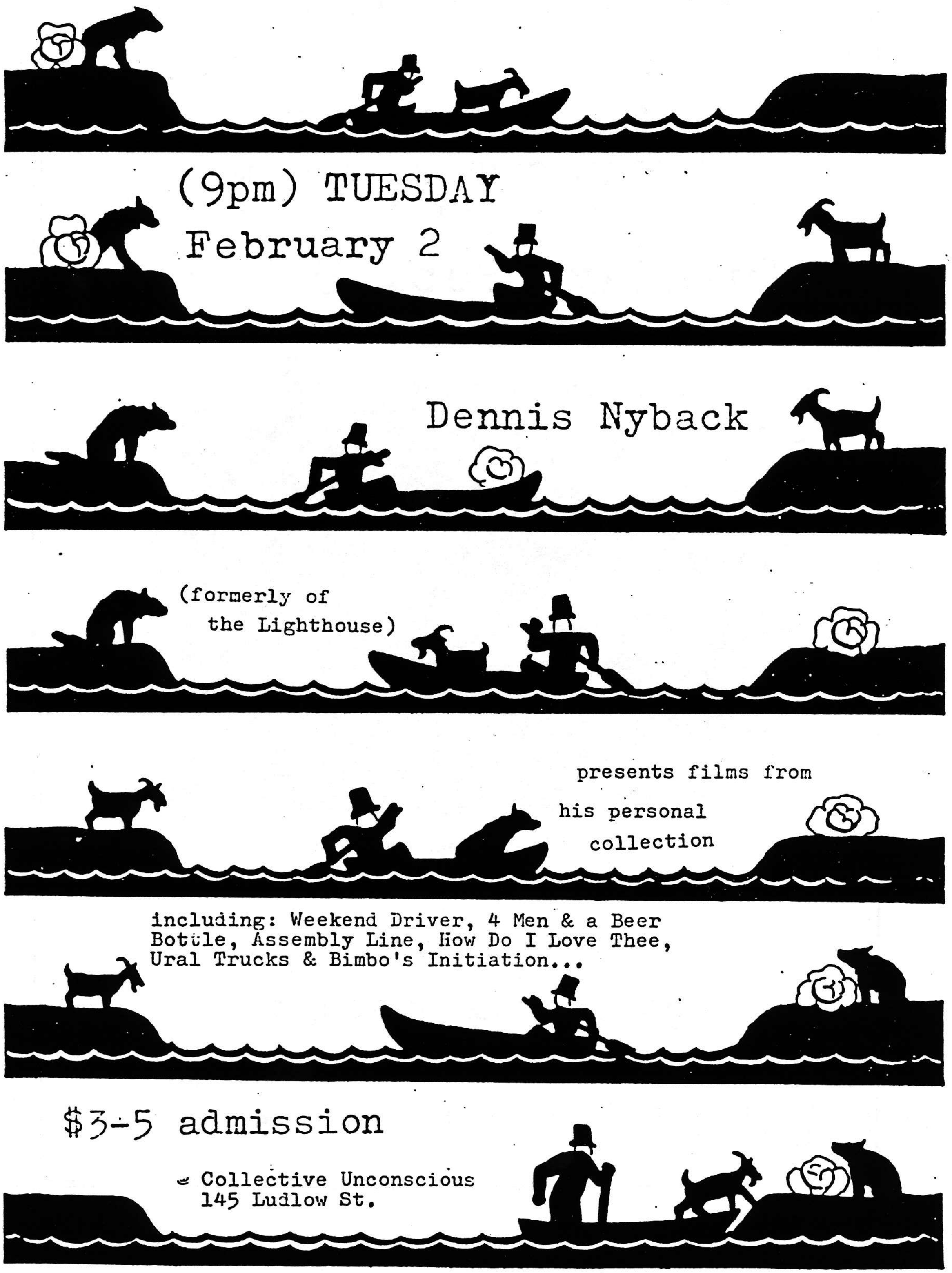
(formerly of
the Lighthouse)

presents films from
his personal
collection

including: Weekend Driver, 4 Men & a Beer Bottle, Assembly Line, How Do I Love Thee, Ural Trucks & Bimbo's Initiation...

$3-5 admission

@ Collective Unconscious
145 Ludlow St.



Solution to the wolf-goat-cabbage puzzle

THE ROBERT BECK
MEMORIAL CINEMA PRESENTS
* *

Tuesday, Feb. 9 @ 9pm

Visiting from San Francisco:

SCOTT STARK

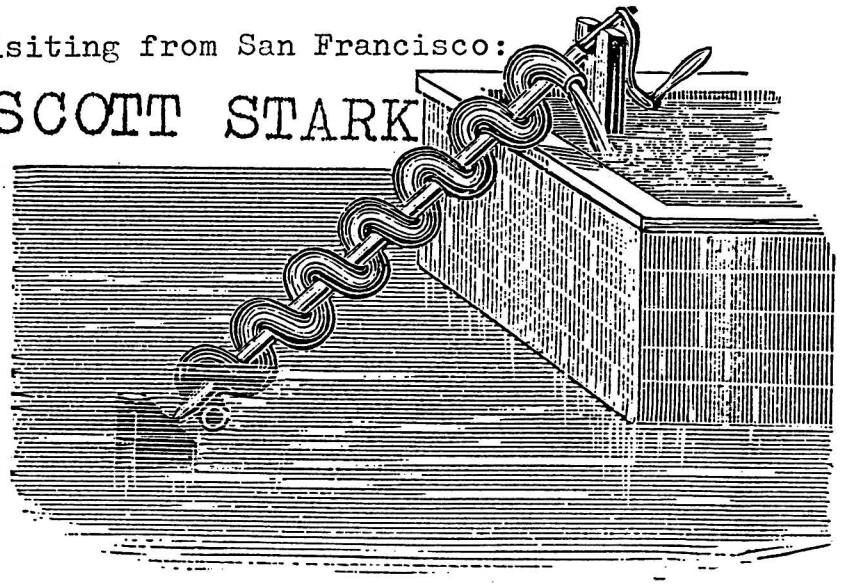


FIG. 32. — Archimedes' Screw.

"Toeing the line between
Metaphor & Metonymy."

at Collective Unconscious
145 Ludlow

$5 admission

Ingres

~~Argonauts~~

16 Argonauts past masters dinner - on arrival

video inside.out - first 2/3

16 TD - balloons

16 swiss ~~german~~ travel - beginning) - skater

Video UA - first 6-7 mins

58/18 sound 11/9/85/Las/Vegas

58/18 sound crazy

58/24 silent ~~Mark of the Ape~~ Wake of the Red Witch - John Wayne dies

Video UA - elevator guy ← swiss/german travel - men posing

~~58/18 silent Nazis in Staten Island~~

16 TD - safety cone

~~58~~/18 silent 'Nazi rally in Staten Island'

~~umbrella man~~

~~TD - teeth/cards~~

16 swiss ~~german~~ travel - TRAMP

Slides/Audio Models + porn / yodeling

16 umbrella man

Slides teeth

w/16mm audio from Satrapy

16 TD - baseball cards

16 Satrapy

Video UA part 2 → Degrees of Limitation

16 TD - car

Video UA - end ~~dirty~~ inside.out - last

TD = Tender Duplicity

UA = Unauthorized Access

" Occidit miseros crambe repetita magistros."

THE ROBERT BECK
MEMORIAL CINEMA PRESENTS

* *

Tuesday, February 16

@ 9pm

VALENTINE'S DAY.

(Nuptial Bliss)

" O gentle flower, I pray thee tell
If my lover loves me, and loves me well !
So may the fall of the morning dew
Keep the sun from dimming thy tender blue.
Now I will number your leaves for my lot :
He loves not—he loves me—he loves me not ! "

145 Ludlow St

$3 admission

VALENTINE'S DAY.

(Nuptial Bliss)

You are Cordially Invited
to this Matrimonial Amalgamation

Tuesday, February 16

program to include:

- Ken Jacobs "Oona & Adrian's Wedding"
- Robert Fenz (ibid.)
- Jonas Mekas "Robert & Amy's Wedding"
- Ricky Leacock (ibid.)
- from the Collection of Dennis Nyback
  "How to Undress in Front of your Husband"
  with Elaine Berry
  (Mrs. John Barrymore)
- "How to Keep a Husband" (c. 195-)
  attributed to Ed Wood, Jr.
- "What the Blushing Bride Wore"
- from the collection of Jeanne Liotta
  1950's Brooklyn Wedding
- Green Card Wedding
- Tony Ganz "Honeymoon Hotel"
- "21st Anniversary Egg Nog"
- "Toni's Wedding"
- Eros & Circle X "Night Train"
- George Kuchar "Oasis of the Pharoahs"
- &c.

under the Rubric of the Society for General Philology the Robert Beck Memorial Cinema & H.P. Maxim &co., funerary statuary and dating service

reception to follow

HOW TO DO THINGS WITH WORDS

(LANGUAGE)

Tuesday, Feb.23
at The Robert Beck Memorial Cinema
at Collective Unconscious 145 Ludlow St.
Louise Bourque presents
SPEECH "IMPEDIMENTS" --
films which address
speech/speechlessness and other
forms of language

ANTHOLOGY FILM ARCHIVES

Wednesday, Feb.24
at Anthology Film Archives
32 Second Ave (@ 2nd st.)
EGYPT by Katharin Resetarits
MESSAGES by Guy Sherwin
SECONDARY CURRENTS by Peter Rose

Personal Selections from the Filmmakers' Cooperative

THE ROBERT BECK
MEMORIAL CINEMA PRESENTS
* *

TUESDAY, FEB 23
(LANGUAGE)
WITH LOUISE BOURQUE
SVENDRICH-GENTLE
DOWN THE STREAM
OWEN (LAND-REMEDIAL)
READING
COMPREHENSION
ROB TODD-SPEAK
LOUISE BOURQUE-JUST
WORDS
HOLLIS-RAMPTON-
CRITICAL MASS

A SPECIMEN OF PHONETIC PRINTING.

"Wi kanot tel az yet whot laŋgwej it. It ma bi ... dɔkʃon ov nature, a werk huŋan art, or a Divin gift. Bɔt tu whotever sfir it belonz, it wud sim tu stand ənsurpast—nay unekwald in it— enitiŋ els.

"Di sjens ov laŋgwej iz a sjens ov verri modern dat. We kanot trɛs its liniej mɔr beyond dɛ ... our senturi, and it iz skɛrs resivd az yet on a futiŋ ov ikwoliti bi ... Its veri nem iz stil ənsetld, and dɛ ... titelz dat hav ... Frans, and Jermani, ar ... veg and veriiŋ dat dɛ hav ... ded to ... konfjuzd idiaz ... di ... dɛ riəl objekts ov dis nu sjɛns. ... sprɛn ov az ... Komparativ Filoloji, Sɛntifik Etimoloji, Fonoloji, and Gloloji. In Frans it haz resivd dɛ konvinient, bɔt sɔmwhot barbarɔs nem ov *Leŋgistik*. I myself prefer dɛ simpel desig- ... -soundiŋ titelz, dis plan nem wil hardli ... wid jeneral akseptans." — *Haks Mulɛrz Lekturz on dɛ Sjens ov Laŋgwej, (Ferst Siriz,)* 1861.

"I fil konvinst ov dɛ truθ and rizonabelnes ov dɛ prinsipelz on whiç dɛ Fonetik Reform rests, ... and dɔ Mr Pitman mɛ not liv

"We cannot tell as yet what language is. It may be a production of nature, a work of human art, or a Divine gift. But to whatever sphere it belongs, it could seem impossible to surpass—nay unequal—it in anything else.

"The science of language is a science of very modern date. We cannot trace its lineage much beyond the beginning of our century, and it is scarcely received as yet on a footing of equality by the elder sciences. Its very name is still unsettled, and the various titles that have been given to it in England, France, and Germany, are so vague and varying that they have led to the most confused ideas among the public at large as to the real objects of this new science. We hear it spoken of as Comparative Philology, Scientific Etymology, Phonology, and Glossology. In France it has received the more convenient but somewhat barbarous name of *Linguistique*. I myself prefer the simple designation of the Science of Language, to high-sounding titles, this plain name will hardly meet with general acceptance." — *Max Müller's Lectures on the Science of Language, (First Series,)* 1861.

"I feel convinced of the truth and reasonableness of the principles on which the Phonetic Reform rests, ... and though Mr Pitman may not live

The Robert Beck Memorial Cinema Presents

March 1999

"Vitam Cum morte Mutavit."

March 2 -- BY HIS CINEMATIC REQUEST (J.JENNINGS)
Bradley Eros: Dear Jim; By request, please show a selection of your films & others that inspired you.
Jim Jennings: Films by Jim jennings preceded by a short selection of films from the 60s he found inspiring, as requested by B. Eros.

March 9 -- SHINERS FROM ROTTERDAM
(Ralph McKay presents) several new movies which made an immediate and profound impact in the vast catalog that was the 28th intl. film Festival Rotterdam... SEE a handful of the very best in the NYC "sneak preview"

March 16 -- HOOLEY
(Francois Boue and Moira Tierney present a selection of 8mm films) "The maker's sharp eye was everywhere, looking into everything, & like an industrious spider the maker used to run about busily but efficiently from one end to another of this industrial web. Sup. pose its ever so many millions of tiny grains blown across ... Tell you what it is. It's like a fine veil or web they have all over the skin, fine like what do you call it, gossamer, and theyre always spinning it out of them, fine as anything, like rainbow color without knowing it." -- M.Gogol/j.Joyce

March 23 -- SPELL MAGICK WITH A K
A night of Cinemanifestations, charms & illuminations: Erotic Psyche's ELECTRAMORPHIC, with activated Tesla Coil (!); Kenneth Anger's INVOCATION OF MY DEMON BROTHER preceded by an Aleister Crowley reading; and Tommy Turner & Jennifer Tull's THE MAGICIAN accompanied by a live performance. Also a rare selection of Anger & Erotic Psyche slides. "Magick is my lifework, the cinematograph my magical weapon"

March 30 -- LIGHT ON FALLING WATER WRITES THE TEXT
Three films inspired by the verse of the poetes Maudites; dark poetic works infusing cinematic shadows: Baudelaire launching Schlemowitz's INVITATION TO A VOYAGE, Trakl injecting Strake's SILBERN & deSade and Acker haunting Ahwesh's NOCTURNE. With staged readings of the condemned texts.

Check the New York Underground Film Festival catalog for additional Robert Beck Memorial cinema screenings, March 12 & 13

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

All shows on Tuesdays at 9pm

at Collective Unconscious
145 Ludlow

Bradley Eros
115 Essex #53
New York, NY
10002

The Robert Beck

Memorial Cinema

Presents

Tuesday
March 2
at 9pm

BY HIS CINEMATIC REQUEST

(J. JENNINGS)

Bradley Eros: Dear Jim; By request, please show a selection of your films & others that inspired you.
Jim Jennings: Films by Jim jennings preceded by a short selection of films from the 60s he found inspiring, as requested by B. Eros.

at Collective
Unconscious
145 Ludlow

Here behold the Monarch sit,

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

Tuesday March 2 @ 9 pm

A Selection of films by Jim Jennings, along with films that inspire-d him, as Requested by Bradley Eros.

MORNING (1968) by Ernie Gehr

ST. CRISTOBAL (1984)
A place foreign to me transfigured by me.

AIRSHAFT (1967) by Ken Jacobs
"Single fixed camers take looking out through fire-escape door into space between rears of downtown NY loft buildings. A potted plant, a sheet of white paper and a cat rest on the doorledge. The flow of the image is interrupted, partially and then wholly dissolving into blackness; the picture re-emerges, the objects smear, somewhat double, edges break up. Focus shifts between forground and background planes. The fragile image then shines forth one last time b before dying out." -- K.J.

THE SCHOOL OF ATHENS (1997)
"....we enter the absolute monumental. Raphael's wildly passionate painting has shaken Jennings to the core. Fiercely sexual, tumultuous, his filming of the painting rages in without thought of onlookers; cadenced timing and concerns with proportion out of the question. The film is monstrous, reckless, and I couldn't admire it more." -- Ken Jacobs.

CASSIS (1966) by Jonas Mekas
"'Portrait' of the port of Cassis (South France)... Seurat and Churchill used to come and paint here... One day shooting, single frame, from just before the sunrise until just after the sunset."

INTRIGUE (1998)
Surrounded by stranges under the El in Brighton Brooklyn I submerge myself through the lens of the camera into a childlike world of colors seperated from objects, floating to the surface and escaping, as day turns to night and estrangement gives way to emptiness.

PAINTING THE TOWN (1998)
Last Autumn on a series of weekend nights I went to the "Crossroads of the World" with a camera and a tape recording of an Opera I love. I played the opera and shot film for hours at a time. Later in the editing room, I removed what merely documented and braided the sublime.

TEARS (1999)

BYE BYE BOB (1990)
The morning commute across the bridge becomes a requiem which ends as the procession goes underground. In memory of Bob Fleischner

ALL MY LIFE (1966) by Bruce Baillie
"One shot, early summer in Mendocino, Song, 'All my Life' by Ella Fitzgerald with Teddy Wilson and his orchestra." -- B.B.

NUKE BRINK(You Don't Need a Gun) (1983)
A part of an Epic Collaboration. Art and Life Cross. Never shown publicly. Conceived by Chris Piazza.

Unless otherwide noted films by J. Jennings

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

****

a Sneak Preview of some of the Best Films
from the 28th Rotterdam Intl. Festival

March 9, 1999 @ 9pm hosted by Ralph McKay at Collective Unconscious 145 Ludlow St.

ROTTERDAM TO NEW YORK DIRECT: A VIDEO PREVIEW OF NEW MOVIES

USTRA, by Amitav Kaul, USA 1998, 7 minute video
Ustra is a seven-minute experimental video created as a live mix to a music track by the same name. AMITAV KAUL forms part of the multi-media company *Ustra* that undertakes projects in India, America, and other parts. This synthesis of film, media, and music elements operates from New York and New Delhi.
USTRA-USA, 41 E 7 St Suite 21, New York NY 10003
ph 212 254 3676. fx 212 473 8268, malatov@worldnet.att.net

HKG (Hong Kong), by Gerard Holthuis, The Netherlands 1999, 35mm, 15 min.
While landing at the Hong Kong Airport, you could read the newspapers on the street, many travelers reported. Kai Tak Airport, that is in the heart of Hong Kong, was closed last year. A film about life in a city and its air traffic, an observation at the end of this century. GERARD HOLTHUIS (1952) attended the Free Academy in The Hague. He is a producer and filmmaker.
FILMSTAD PRODUKTIES, Valkenboskade 503, 2563 JC Den Haag, The Netherlands
ph 011 31 70 346 8284, fx 011 31 70 365 4508, filmstad@bart.nl

FILM IST (Film Is), by Gustav Deutsch, Austria 1998, 16mm, 60 min.
An assembly of found footage, mostly of material from different kinds of scientific and educational films. Films about the acrobatic flights of pigeons and testing the intelligence of apes; paper projectiles penetrating bubbles of air, and bullets passing through ostrich eggs; the dynamics of the diaphragm as one breathes, sings or makes music; and much more. GUSTAV DEUTSCH (1952) draws, makes music, takes photographs, designs architecture, and makes videos and films.
SIXPACK FILM, 151 First Avenue Box 39, New York NY 10003
ph/fx 212 420 9145, afrankfound@earthlink.net

#11 [MAREY <->MOIRE], by Joost Rekveld, The Netherlands 1999, 35mm CinemaScope, 23 min.
Abstract composition of light and sound in which the mechanics of cinema are not the means but the end. Images are generated using long stoboscopic exposures, resulting in a neo-primitive kind of op-art. A tribute to the scientists who laid the foundations for the film medium. JOOST REKVELD (1970) has made a number of abstract films and kinetic installations.
FILMSTAD PRODUKTIES, Valkenboskade 503, 2563 JC Den Haag, The Netherlands
ph 011 31 70 346 8284, fx 011 31 70 365 4508, filmstad@bart.nl

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Break so that those who are susceptible to epilepsy may choose to leave.

CSODA POK (Wonder Spider), by panOptic, USA 1999, 8 minute video
New media as a weapon in a science-fiction-like present day. Thanks to a breakthrough in investigating brain scan-using TV signals, a frightening system has been developed to influence the behaviour of large groups of people. Using a satellite, whole peoples can be controlled. PANOPTIC comprises Gary Breslin, Zak Shuman, Kenzo Minami, and Nick Fisher. They make animations and video installations.
PANOPTIC, 83 Canal St. Suite 409, New York NY 10002
ph 212 334 4201, fx 212 966 6511, jinxstar9@aol.com

Unsolved Mysteries of the Robert Beck Memorial Cinema

Robert Beck

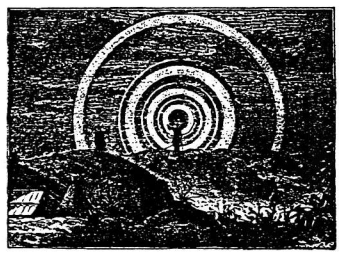
CURATED, ORGANIZED, DESCRIPTIONS WRITTEN, ETC. BY BRIAN FRYE & BRADLEY EROS

ALL EVENTS TAKE PLACE AT THE PINK PONY THEATER, 176 LUDLOW ST.

NO. 1 . PARHELIAN EPI-PHENOMENA

9:00PM FRIDAY, MARCH 12 · $5

THRESHHOLDS OF SUBTLETY FROM THE SUBSTRATUM IN SEARCH OF PHANTOM CHROMA.



"Among the Natural Phenomena which now attract our attention, but fail to excite our surprise, there are some which possess the characteristics of a supernatural intervention. The names which they have received still bear witness to the terror which they once inspired; & even to-day, when Science has stripped them of their Marvellous Origin, & explained the causes of their production, these phenomena have retained a part of their primitive importance, & are welcomed by the Savant with as much interest as when they were attributed to divine agency." Camille Flammarion, "Halos - Parhelia - The Spectre of the Brocken, Etc."

Steve Polta • DEPARTURE
Julie Murray • MICROMOTH
Kerry Laitala • RETROSPECTROSCOPE
Jerome Cook • MIDNIGHT SUN
Schmeltzdahin/Alte Kinder/Owen O'Toole • THE FLAMETHROWERS
Bruce Baillie • MR. HAYASHI
Mark Wilson • MOTION STUDIES
Aaron Scott • AMBULO
Moira Tierney • CIRCUS
Francois Boue • SPIKES
Kain Karawan • NOT FALL

NO. 2 . PSYCHIC SURGERY AKA BAD MEDICINE

9:00PM SATURDAY, MARCH 13 · $5

INVASIVE NEUROTRANSMITTERS OF THE NURSE WITH WOUNDS.

"To the highest type of Philosophic minds it is the usual & the ordinary that demand investigation & explanation. But even to such, no less than to the most naive-minded, the strange & exceptional is of absorbing interest, & it is often through the Extra-Ordinary that the Philosopher gets the most searching glimpses into the heart of the mystery of the Ordinary. Truly it has been said, facts are stranger than fiction." Drs. Gould & Pyle, "Anomalies & Curiosities of Medicine"

Julie Murray • ANATHEMA
Andrej Zdravic • PHENIX
Dietmar Brehm • BLICKLUST
Bradley Eros • X TIMES X
Jennifer Reeder • NEVERMIND
Anonymous • EYE OPERATION
Paul Sharits • EPILEPTIC SEIZURE COMPARISON

NO. 3 . WARNING: MAY CAUSE CATARACTS

11:00PM SATURDAY, MARCH 13 · $5

HELL BENT ON CULTURAL INTERVENTION OF A LOW-BROW OVERHAUL.

"When the word MATERIALISM is used, it is time to designate the direct interpretation, EXCLUDING ALL IDEALISM, of raw phenomena, & not a system founded on the fragmentary elements of an ideological analysis, elaborated under the sign of religious relations ... People become excited trying to know if the prison came from the guard or if the guard came from the prison; even though this agitation has had a primordial historical importance, today it risks provoking delayed astonishment, if only because of the disproportion between the consequences of the debate & its radical insignificance." Georges Bataille

tENTATIVELY a cONVENIENCE • DISZEY SPOTS
Jim Seibert • JIMY & ROKY
Luis Recoder • TRIGGER FILM & BARE STRIP
Tony Ganz • A TRIP THROUGH THE BROOKS HOME
Rick Rodine • MRS. CRAWFORD
Bruce McClure • DITHERCUMBER (WITH ORSON WELLES)
Thad Povey • THINE INWARD LOOKING EYES
Michael Johnson • (FILMS BY)...
Mara Mattuschka • BALLHEAD

NO. 4

ON THE PHILOSOPHER'S STONE OR L'OR DU TEMPS

1:00PM SUNDAY, MARCH 14

WORKSHOP • FREE & OPEN TO THE PUBLIC

An illustrated lecture on the physical properties of motion picture film & relevant chemical properties, delivered by Jennifer Fieber & Brian Frye.

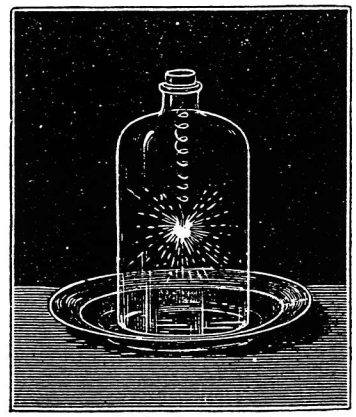


FIG. 8. — Sulphur burning in Oxygen.

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

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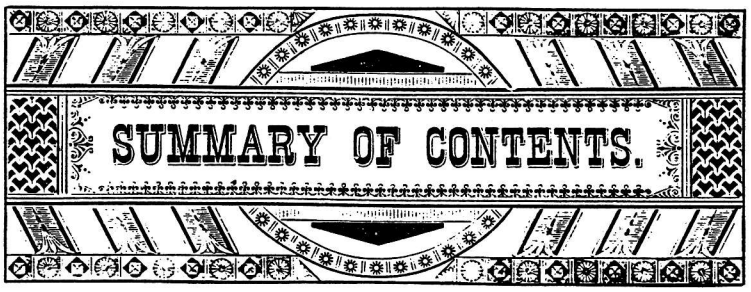
UNSOLVED MYSTERIES...

(at The New York 'Underground' Film Festival)



Friday, March 12 @ 9pm

Parhelian Epi-Phenomena

Steve Polta -- Departure
Julie Murray -- Micromoth
Kerry Laitala -- Retrospectroscope
Jerome Cook -- Midnight Son
Schmeltzdahin/Alte Kinder/Owen O'Toole --
The Flamethrowers
Bruce Baillie -- Mr. Hayashi
Mark Wilson -- Motion Studies
Aaron Scott -- Ambulo
Moira Tierney -- Circus
Francois Boue -- Spikes
Anna Breslar -- Field Study: Unfolding
Kain Karawan -- Not Fall

Saturday, March 13 @ 9pm

Psychic Surgery AKA Bad Medicine

Julie Murray -- Anathema
Andrej Zdravic -- Phenix
Dietmar Brehm -- Blicklust
Bradley Eros --X times X
Jennifer Reeder -- Nevermind
Anonymous -- Eye Operation
Paul Sharits -- Epileptic Seizure Comparison

Saturday, March 13 @ 11pm

WARNING: May Cause Cataracts
---
tENTATIVELY a cONVENIENCE -- Diszey Spots
Jim Seibert -- Jimy & Roky
Luis Recoder -- Trigger Film & Bare Strip
Tony Ganz -- A Trip Through the Brooks Home
Rick Rodine -- Mrs. Crawford
Bruce McClure -- Dithercumber
Thad Povey -- Thine Inward Looking Eyes
Michael Jonsen -- (Films by...)
Mara Mattuschka -- Ballhead

at THE PINK PONY, 176 Ludlow St. $5 admission PER SHOW

"Vitam cum Morte Mutavit"

The Robert Beck memorial Cinema Presents

UNSOLVED MYSTERIES

(at the New York Underground FilmmFestival)

Program I: Parhelian Epi-phenomena

(Friday 12 March, 1999 @ 9pm)

1997B (DEPARTURE) by Steve Polta; Super-8mm, color, sound, 8m.

An eschatological vision of the liminal world. The drawing of a last breath dilated, its whistle masking the murmur of the conductor and slow rustle of fellow travelers.

MICROMOTH (1999) by Julie Murray; 16mm, color, silent. ? m.

"To see a World in a Grain of Sand/And a Heaven in a Wild Flower/ Hold Infinity in the palm of your hand/And Eternity in an hour."
-- Blake

RETROSPECTROSCOPE (1996) by Kerry Laitala; 16mm, B&W, silent, 5m.

MIDNIGHT SON (1993) by Jerome Cook; 16mm, color, sound, 11 m.

THE FLAMETHROWERS by Schmeltzdahin/Alte Kinder/Owen O'Toole; 16mm, color, sound, 15m.

MR. HAYASHI (1961) by Bruce Baillie; 16mm, B&W, sound, 3m.

"Portrait of Mr. Hayashi. A real, living saint can be seen on the screen." -- B.B.

MOTION STUDIES NO. 11, 13, 7, 3, 2, 5, 14 & 9 (1995-8)
by Mark Wilson; 16mm, B&W, silent, 10m.
with Jennifer Nelson and Eduardo Morell.

"The degree of independence of which a living being is master, or, as we shall say, the zone of indetermination which surrounds its activity, allows, then, of an a priori estimate of the number and the distance of the things with which it is in relation. Whatevery this relation may be, whatever be the inner nature of perception, we can affirm that its amplitude gives the exact measure of the indetermination of the act which is to follow. So that we can formulate this law: perception is master of space in the exact measure in which action is master of time..." -- Henri Bergson.

PORTRAIT KURT KREN Nr. 5 (?) by Michael Johnsen; 16mm B&W, silent, 3m.

AMBULO (1998) by Aaron Scott; 16mm, color, silent. 5m.

The abstracted image contains its lineage, yet precedes rather than derives from its seed. The image expresses extension; movement expresses temporality. The phenomenal world is reduced to its first element, that which is happening.

CIRCUS (1997) by Moira Tierney; Super-8mm, color, silent, 3 m.

SPIKES (1999) by Francois Boue; Super-8mm, B&W, silent, 3m.

FIELD STUDY: UNFOLDING (1994) by Anna Freslar; 16mm, B&W, silent, 1½m.

The essence of every game is an expression of pure telos, the resolution of a proposition sublimating its unfolding. The excision of this telos is not a process of abstraction, but metamorphosis. Fragmented into gestures, this new game implies only a recursive becoming.

THIS IS AN EMERGENCY/NOT FALL (1988) by Kain Karawan; video, color, sound, 3 m.

at The Pink Pony

"Je cherche l'or du Temps."

Know thyself.

Finis

The Robert Beck Memorial Cinema Presents

UNSOLVED MYSTERIES

Program II: Psychic Surgery

AKA Bad Medicine

(Saturday 13 March @ 9p)

(at the New York 'Underground' Film Festival)

ANATHEMA (1995) by Julie Murray; 16mm, color, sound, 7m.
PHENIX (1975) by Andrej Zdravic; 16mm, color, sound, 14m.
BLICKLUST (1992) by Dietmar Brehm; 16mm, B&W, sound, 18m.
X TIMES X (1998) by Bradley Eros; 8mm, B&W, sound, 5m.
NEVERMIND (1998) by Jennifer Reeder; video, B&W, sound, 20m.
EYE OPERATION (?) anon.; 16mm, color, 5m.
EPILEPTIC SEIZURE COMPARISON (1976) by Paul Sharits; 16mm, color, sound, 30m.

THE DIET AUTHORITY SINCE 1914

Quack! Quack! Quack!

The Robert Beck Memorial Cinema Presents

UNSOLVED MYSTERIES

Program III:

WARNING: May Cause Cataracts

DISZEY SPOTS (1993) by tENTATIVELY a cONVENIENCE; 16mm on video, color, sound, 11½m.
JIMY & ROKY (1998) by Jim Seibert; 16mm, B&W, sound, 5m.
TRIGGER FILM (1997) by Luis Recoder; 16mm, B&W, sound, 10m.
"To play with and against the notion: Images that 'speak' for themselves."
BARE STRIP (1998) by Luis Recoder; 16mm, B&W, sound, 10m.
"Cinema stripped Bare; Barely Cinema..."
A TRIP THROUGH THE BROOKS HOME (?) by Tony Ganz; 16mm, color, sound, 7m.
MRS. CRAWFORD by Rick Rodine; Super-8mm, color, sound, 3m.
DITHERCUMBER (1998) by Bruce McClure; 16mm, color, sound, 10m.
THINE INWARD LOOKING EYES (1993); 16mm, color, sound, 2m.
SURDS/TURDS (1997) by Michael Johnsen; 16mm, B&W, sound, 8m.
4 OSCILLO RECORDINGS (1996-7) by Michael Johnsen; 16mm, ?m.
"These were made with the Fastax, capable of conventional framing exposure & non-framing (oscillo or 'streak') exposure simultaneously or seperately. The pictures are car headlights at night (cf. 'trainspotting' for a case of convergent evolution...)"
KUGELKOPF (BALLHEAD) (1985) by Mara Mattuschka; 16mm, B&W, sound, 5m.

Fig. 321

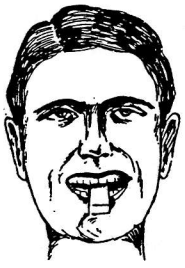


Fig. 322

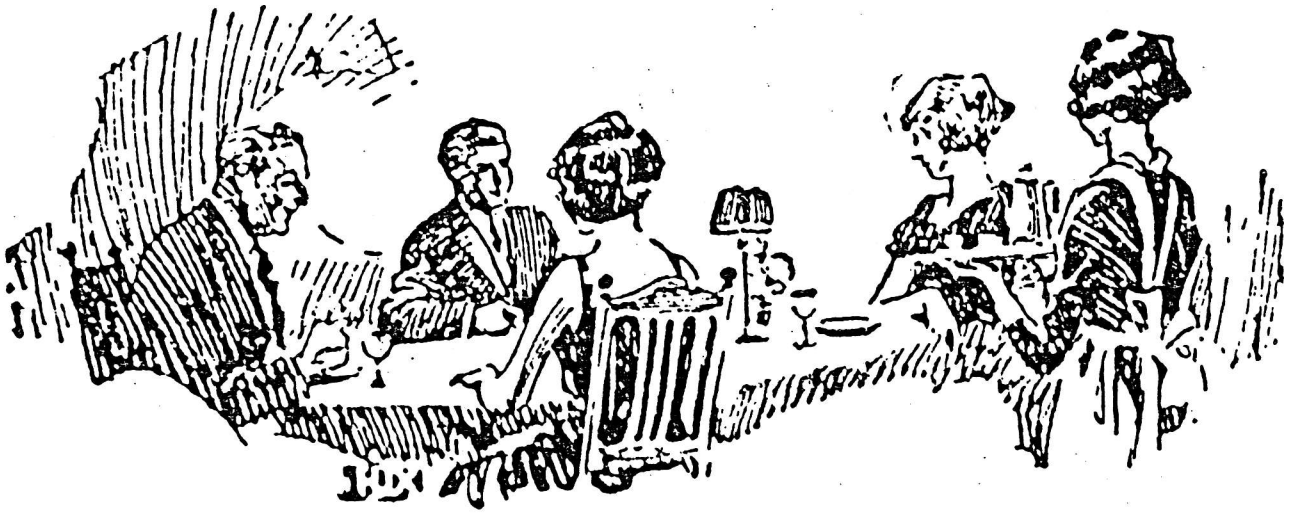
Fig. 323

(at the New York
'Underground' Film Festival)

THE ROBERT BECK
MEMORIAL CINEMA PRESENTS

* *

HOOLEY



Tuesday, March 16 @ 9pm

small-gauge films by
Francois Boue and Moira Tierney

at Collective Unconscious
145 Ludlow St

"Multi sunt Vocati, pauci vero electi"

MOIRA TIERNEY

LUNA LIBRE	6'
SKINFLICK	3'
TRUX	3'
SLEEP OF REASON	3'
HOT BRASS	3'
CIRCUS	3'
ST. AUDENS	15'

SOUL #3-4+7=12

4,27 + 3,36 + 3,28 + 4,23

PURE RAIN MEANS END

SUPER 8 SILENT SHORT FILMS
by F.P. BOUÉ

Tuesday, March 16, 1999 9:00 pm
at
The Robert Beck Memorial Cinema,
Collective Unconcious
145 Ludlow Street, NYC

From MECHANICS

- *Hood* (1998) 2 1/2 minutes, black&white
- *Jump* (1998) 2 1/2 minutes, 1998, black&white
- *Prep* (1999) 3 minutes 1999, black&white

break one II sound

From IN CIMA

- *Suspended* (1998), 3 1/2 minutes, color
- *Suspended Fire* (1999) 3 1/2 minutes, color
- *Overhead* (1999), 2 1/2 minutes, black&white

break two 2 sound

From MICROPOLIS

- *Tabu Mana* (1998), 3 1/2 minutes, color
- *Sarkara* (1998), 3 1/2 minutes, color

break three 3 sound

- *Prospect* (1998), 2 1/2 minutes, color, double projection

- *Project* (1998), from IN CIMA, 2 1/2 minutes, color
- *Giravòlta* (1999), 3 1/2 minutes, color

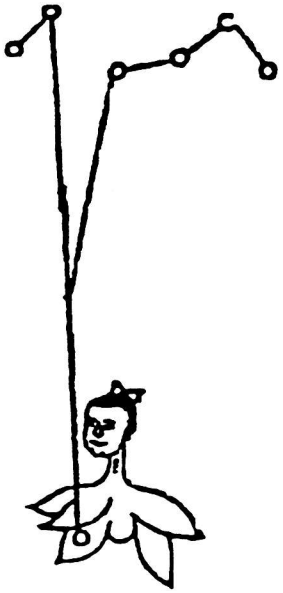
All films come out of real situations or phenomena in the city. They are all edited in camera.

The Robert Beck Memorial Cinema Presents

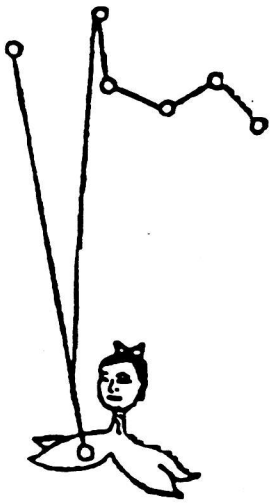
Tuesday 23 March 1999 @ 9p

SPELL MAGICK WITH A K

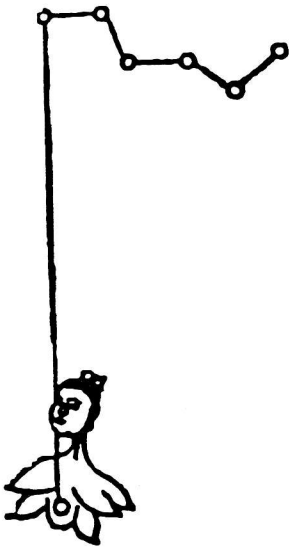
Shower of Stars



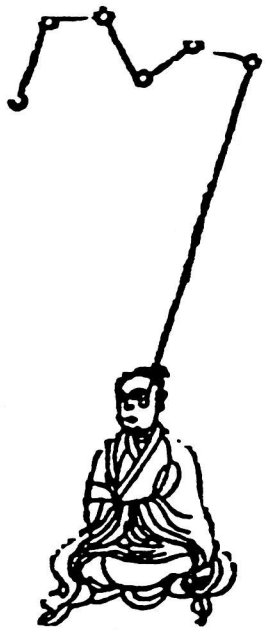
Erotic Psyche --
ELECTRAMORPHIC



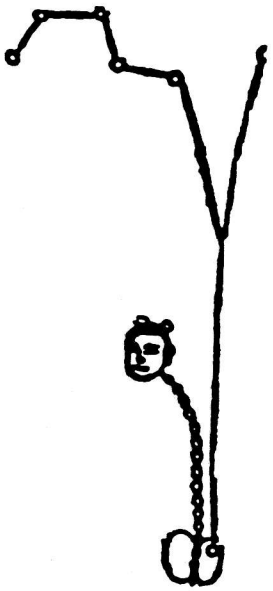
TESLA COIL



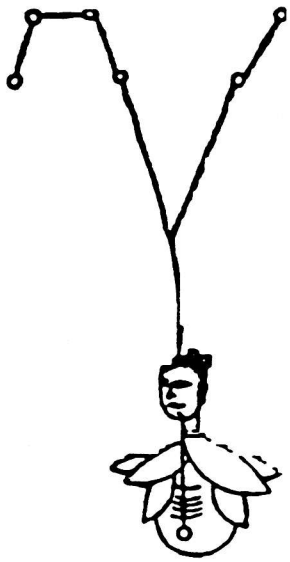
Kenneth Anger --
INVOCATION OF
MY DEMON BROTHER

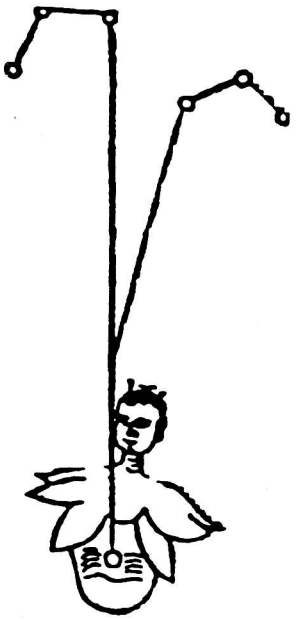


Tommy Turner &
Jennifer Tull --
THE MAGICIAN
(LIVE)



&c.





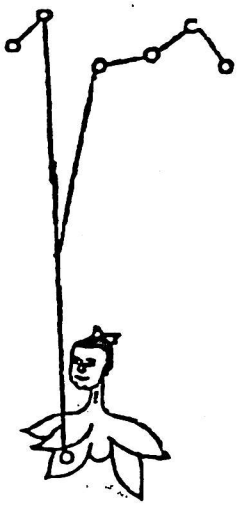
at Collective
Unconscious

145
Ludlow St.

"Aurum nostrum non est Aurum vulgi."

The Robert Beck Memorial Cinema Presents

Tuesday 23 March 1999 @ 9p



SPELL MAGICK WITH A K

Erotic Psyche --
ELECTRAMORPHIC
TESLA COIL

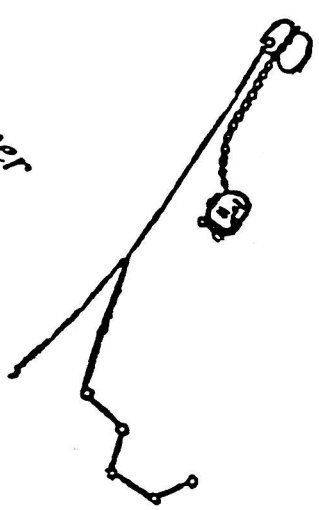
Kenneth Anger --
INVOCATION OF MY DEMON BROTHER

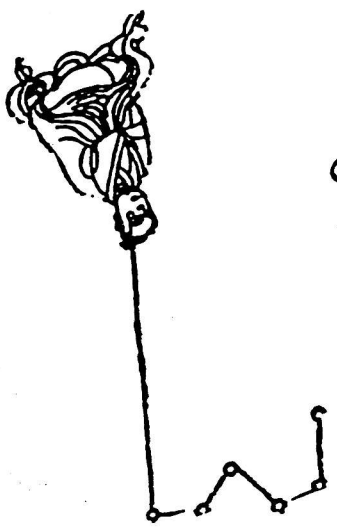
Tommy Turner &
Jennifer Tull --
THE MAGICIAN (LIVE)

&c.

at Collective Unconscious
145 Ludlow St.

Shower of Stars

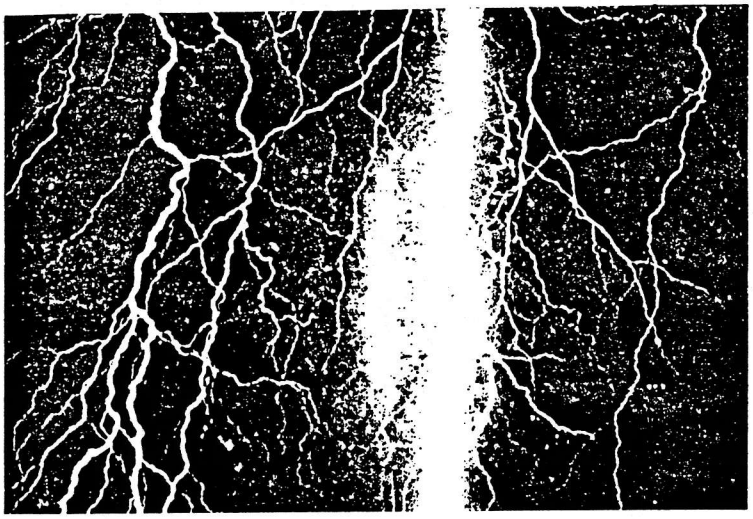




"Aurum nostrum non est Aurum vulgi."

Spell Magick with a K

"Magick is my Lifework, the cinematograph my magical weapon."
—K.A.



1.1	slides	Erotic Psyche's Transmedia
1.2	performance	Tesla Coil, activated by Jamie Moreness
1.3	film	**ElectraMorphic** by Erotic Psyche (Bradley Eros/Aline Mare) (1987, 16mm blowup from Super 8, 11min.) *- Visions of creation and destruction: the birth of pyromania and explosive technology. Promethea's homage to Reich and Tesla and the Orgone of Alternating Current. 'Very Kali-graphic.'*
2.1	slides	Kenneth Anger's Magic Lantern Cycle
2.2	performance	Invocation of Horus by Aleister Crowley ritualized by Stuart Spasm
2.3	film	**Invocation of My Demon Brother** by Kenneth Anger (1969, 16mm, 11 min.) *- 'The shadowing forth of Our Lord Lucifer, as the Powers of Darkness gather at a midnight mass. The dance of the Magus widdershins around the Swirling Spiral Force,t he solar swastika, until the Bringer of Light - Lucifer - breaks through. "The true Magick of Horus requires the passionate union of opposites."'* *(Aleister Crowley.)*
3.1	slides	Magic & Alchemy
3.2	performance	Leah Sublime by Aleister Crowley executed by Tommy Turner
3.3	film	**The Magician** by Tommy Turner and Jennifer Tull (1998, Super 8, 10 min.) *- An elegant magickal ritual suffused with dark sexual energy. A new work from one of the key figures of the Cinema of Transgression.*

Audio selections by Current 93, Coil, TG, Einsturzende Neubauten, Test Dept., Sonic Youth, Nurse With Wound, Psychic TV, Boyd Rice and Z.

羽　時

The Robert Beck Memorial Cinema Presents

LIGHT ON FALLING WATER WRITES THE TEXT

ウニナリマシタ。スルト カウモリハ
「私ハ羽ガアルカラ、鳥ダ。」
ト イッテ、鳥ノ方ニツキマシタ。

NOCTURNE. With staged readings of the condem-ned texts.

March 30 -- on Tuesday at 9pm　at Collective Unconscious
145 Ludlow

イツマデタッテモショウブ
ガツカナイノデ、中ナホリ
ヲシマシタ。ソノ時カウモリ
ガケダモノノ方ヘ行キ
マスト、

Three films inspired by the verse of the poetes

Maudites; dark poetic works infusing cinematic

shadows: Baudelaire launching Schlemowitz's

INVITATION TO A VOYAGE, Trakl injecting Strake's

SILBERN & deSade and Acker haunting Ahwesh's

Light on Falling Water Writes the Text

lux et coelis

1.1 text "Invitation to a Voyage" by Charles Baudelaire
intoned by Edgar Oliver

1.2 film **Invitation to a Voyage** by Joel Schlemowitz
(1997, 4 min; music: Andre DuParc)
"That the body of light come forth from the body of fire, and that your eyes come to the surface from the deep wherein they were sunken."

2.1 text "Ode to Kaspar Hauser" by Georg Trakl
performed in German by Martin Reckhaus

2.2 text "Metamorphosis of Evil" by Georg Trakl
expressed in English by Raquel Shapira

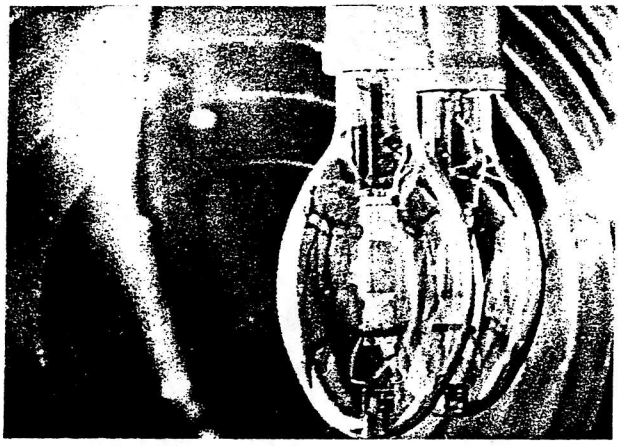
2.3 film **Silbern** (Silvery) by Caspar Stracke
(1992, 19 min)
"With silver feet I descended stairs of thorns and entered a white-washed chamber wherein a steady light burned. Silently I buried my head in purple linen; and the earth vomited up a child's body, a shape of moonlight, which slowly stepped from my shadow, plunged with shattered arms down a stone cataract – flakes of snow. . ." – Georg Trakl

3.1 text "Story of a Little Girl" by Laure
delivered by Valerie Manenti

3.2 text "Philosophy of the Bedroom" by the Marquis de Sade
uttered by Keith Sanborn

3.3 film **Nocturne** by Peggy Ahwesh
(1998, 30 min.)
"A certain kind of psychological horror film based on fear, disquietude and the anticipation of violence. The unearthly lovers' encounters are shrouded among the shadows of the night and the lurid dreams of the imagination, with no clear division between fact and hallucination, between life and death, between dread and desire." – Peggy Ahwesh

Light on Falling Water Writes the Text



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APRIL 1999

6 April --

JERRY TARTAGLIA presents a program of his films... "There is in the human mind a strong reluctance to face, with full consciousness, the products of full poetic genius; and this often takes the form of an attempt to reduce them to reduce them to something other... This, our natural academic tendency, is of appalling, and insidious, strength... All would clearly be wellywere it not for the uncomfortable suspicion that it is too often the very essence of poetry, the liquid fire of its veins, which we are asked to suppress."
-- Wilson G. Knight.

13 April -- NO PROGRAM TONITE

20 April --

THE EFFECT OF DADA & SURREALISM (ON HOLLYWOOD FILM) Dennis Nyback presents a signature program of films from his astonishing collection, tracing the secret & pernicious (±) effect of the avant-garde on those staid and respectable scions of the everyday...

27 April --

HOME-SPUN, HALF-BAKED, HAND-MADE FILMS
Greta Snyder presents FLIGHT; Naomi Neuman presents two New York premieres. Strong stuff & intriguing filler.

All shows on Tuesdays at 9pm

at Collective Unconscious
145 Ludlow

"Vitam Cum morte Mutavit."

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

Bradley Eros
115 Essex #53
New York, NY
10002

THE ROBERT BECK

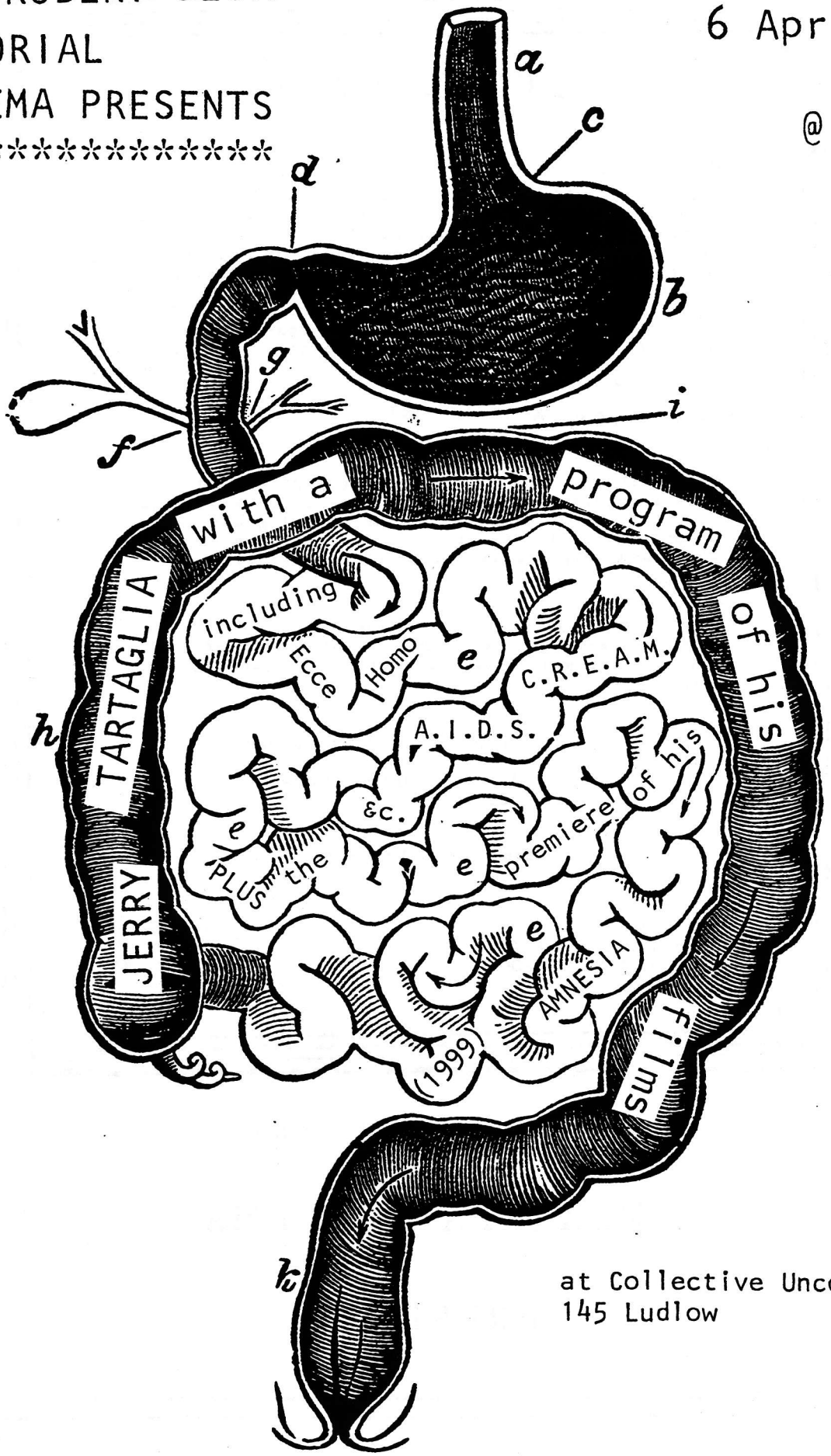
MEMORIAL CINEMA

PRESENTS

THE ROBERT BECK
MEMORIAL
CINEMA PRESENTS
****

6 April 1999

@ 9pm



at Collective Unconscious
145 Ludlow

The Films of Jerry Tartaglia

Tuesday April 6, 1999 • 9 PM • $5
The Robert Beck Memorial Cinema at Collective Unconscious
145 Ludlow Street

All films in 16mm with optical sound unless noted.

HOLY MARY
1991 5 minutes

A collage film which intercuts images of Pope J. P. 2, fashion experts, and a sex-change medical specialist. The result: an outrageously funny look at gender, fashion, and the head of the world's largest gay sex club.

A.I.D.S.C.R.E.A.M.
1988 6 minutes

A.I.D.S. has become a convenient excuse to desexualize gay men and thereby destroy gay liberation. This experimentally processed film expresses queer anger and rage at the no-win constructs of straight culture's refusal to acknowledge the political impact of the disease.

ECCE HOMO
1989 7 minutes

Ecce Homo ("Behold the Man") interweaves images form Jean Genet's masterpiece, Un Chant d'Amour with images from gay male sex films. It forces the viewer to question the point of view in looking at "pornographic" images. A.I.D.S. hysteria portrays gay sex as pornographic, politically incorrect, sinful, or, at best, a public health hazard. Ecce Homo asks whether the taboo is against gay sex or against seeing gay sex.

FINAL SOLUTIONS
1990 10 min

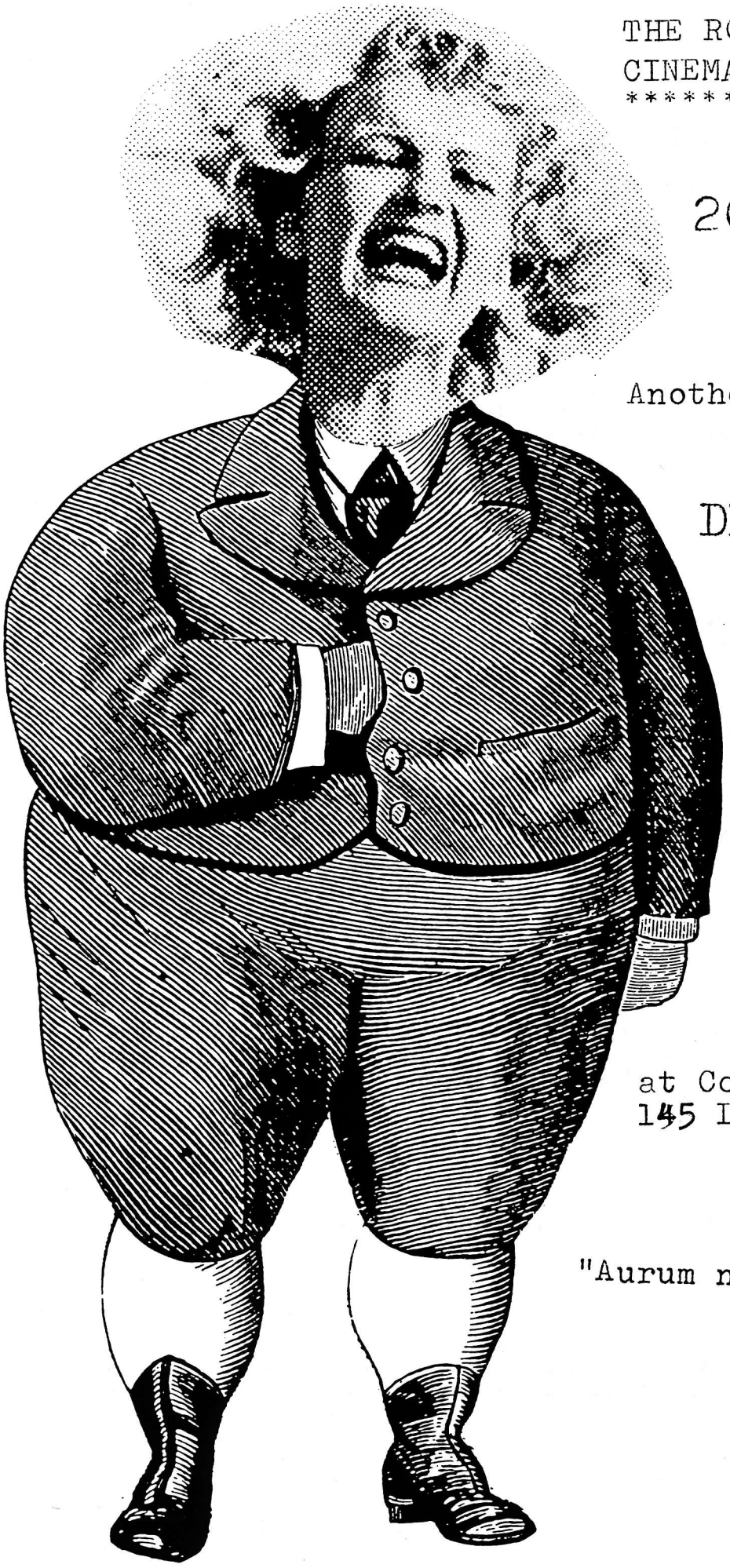
Queer imagination has no place in the death-dealing consumerist culture. For, in it, the final solution is management of all situations through enforced assimilation using death-terror as the weapon. This film explores the Teleculture's treatment of A.I.D.S. as a consumer image.

Lambda Man
1980 10 minutes

A personal experimental film exploration of gay identity in the pre-A.I.D.S. era.

1969
1991 13 minutes

A personal recollection of a time past, when gay identity was a source of joy rather than of mourning. The film explores the fictional nature of personal history and the unreliability of memory.



THE ROBERT BECK MEMORIAL
CINEMA PRESENTS
****

20 April 1999
@ 9pm

Another exciting evening
with

DENNIS NYBACK

who brings you

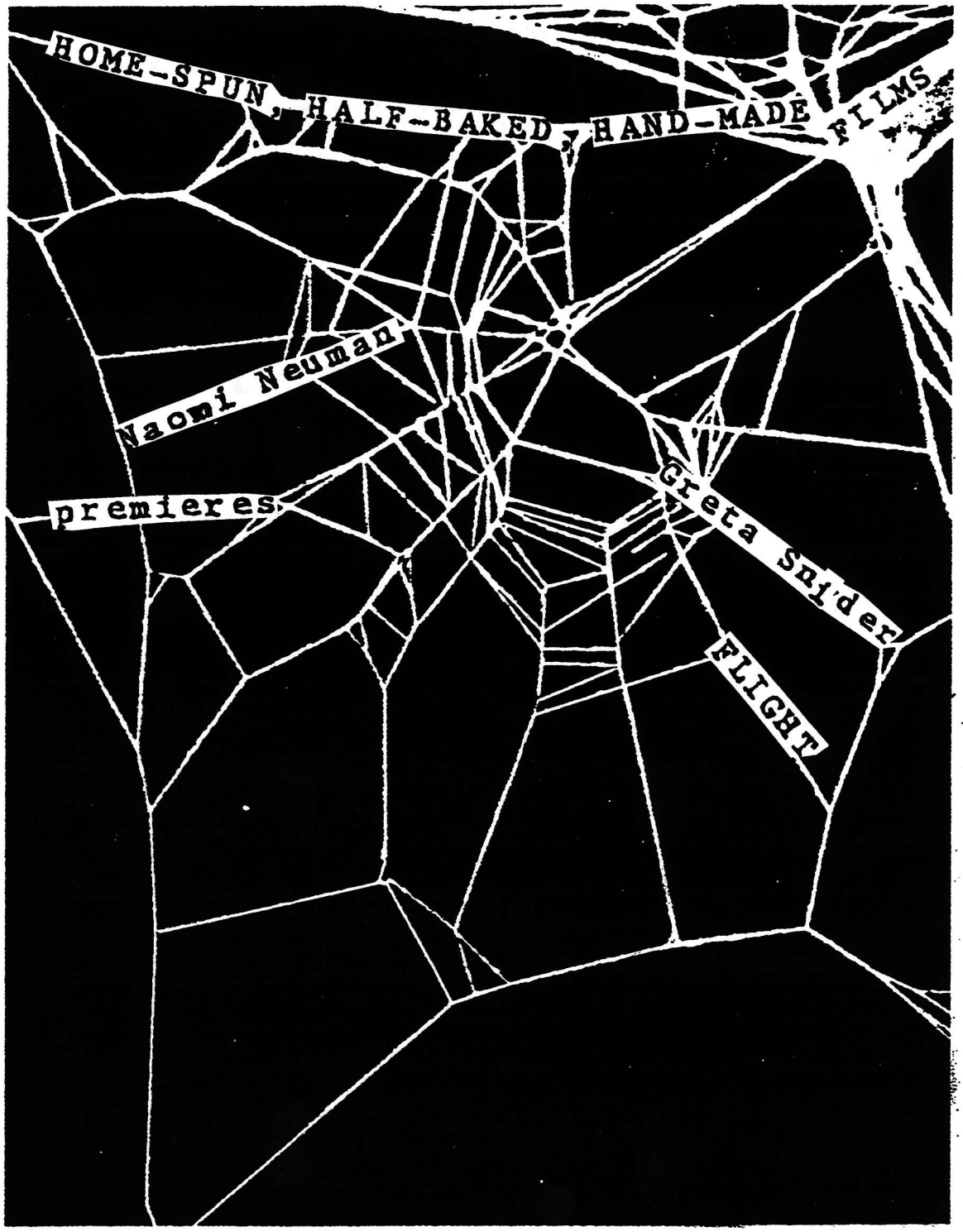
THE EFFECT OF DADA
& SURREALISM
(ON HOLLYWOOD FILM)

at Collective Unconscious
145 Ludlow St.

"Aurum nostrum non
est Aurum vulgi!"

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

the effects of various stimulants on web making.



caffeine-induced web, right.

Tuesday 27 April at 9pm

"Vitam Cum morte Mutavit."

at Collective Unconscious 145 Ludlow

Christy's
EDITORIAL FILM & VIDEO SUPPLY
3625 West Pacific Avenue • Burbank • CA • 91505
Tel: 818-845-1755 • 213-849-1148 • Fax: 213-849-2048
E-mail: christysed@aol.com

June bug
Flight
35 mm portraits
parenthetical trap
New world dictionary
Hale Family World Tour
[illegible]
OUR Gay Brothers
whole
Leche

Film · Video · Audio · Data
Sales · Rentals · Service

Deliveries leave at 10:30AM & 2:30PM!

The Robert Beck Memorial Cinema Presents

MAY 1999

"Flectere si nequeo Superos, Acheronta movebo."

4 MAY -- CONTEST OF TITANS...
PHIL SOLOMON shows rarely screened films in Super-8 and 16mm, including unreleased films, recent work-in-progess, a home movie or two & perhaps, in conjunction with the May 1-2 screenings of 'Brakhage' at AMMI, a rare chance to see ROCKET BOY VS. BRAKHAGE (of which J. Hoberman wrote "If this is the summer for tacky super-heroes, then ROCKETBOY VS.BRAKHAGE is right on time.")

11 MAY - SOMETHING, AND...
In a new, improved redux of his Museum of Modern Art appearance, New York's own PHIL WEISMAN presents a program of films, including his "nothing, but..."

18 MAY -- 1st ANNUAL REPORT (CINEMA UNTIL NOW)
BRADLEY EROS presents a special commemorative program honoring the 1st anniversary of the Robert Beck Memorial Cinema and the 36th of Mr. Zapruder's little movie, those Athenian children, springing from the fore-heads of their fathers. Program to include Bruce Conner's REPORT, Keith Sanborn's A PUBLIC PERFORMANCE AND A STATEMENT, Brian Frye's MEETING WITH KHRUSCHEV Bradley Eros's GENTLEMEN "PREFER" (SLOWLY), readings, philological investigation and more.

25 MAY -- ON ACCUMULATION, & OTHER DISTEMPERS
This selection of odd and intriguing short films culled from the promethean collection of JULIUS KLEIN will include DIPTHERIA, CHICAGO, RAIN IN THE CITY & more...

all programs on TUESDAYS at 9pm

at Collective Unconscious
145 Ludlow

Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

Bradley Eros
115 Essex #53
New York, NY
10002

PUBLISHERS .·. .·. NEW YORK

The Robert Beck Memorial Cinema Presents

Tuesday 4 May @ 9pm

CONTEST OF TITANS...

„Ernte bezeichnet, deutet zugleich auf seine That gegen den „Vater Uranos."

at Collective Unconscious

145 Ludlow St.

für die erwachsene Jugend und angehende Künstler, sowie für höhere Lehranstalten

$5 Admission $5

Quote for Phil Solomon @ Robert Beck

I try to wrest myself away from the amorous Image-repertoire: but the Image-repertoire burns underneath, like an incompletely extinguished peat fire; it catches fire again; what was renounced reappears; out of the hasty grave suddenly breaks a long cry.

— Roland Barthes
A Lover's Discourse
(Fragments)

to Phil
5/4/99
— Eros

① Pre-Nocturne (emulsions) — super-8

② Nocturne

③ Passage of the Bride — 16mm ← — Silent

④ Cleptosydra — 16mm

⑤ [redacted]

short untitled films

⑥ ROCKET BOY vs.

⑦ concrescence → 16mm

phil = Solomon

The Robert Beck Memorial Cinema Presents

Tuesday 11 May @ 9pm

SOMETHING, AND...

Phil Weisman presents

a selection of films

including his 8mm trilogy

"nothing, but..."

at Collective Unconscious
145 Ludlow St., NYC

In reality no adventure is directly formed for us. The adventures form part of the whole range of legends transmitted by cinema or in other ways; part of the whole spectacular sham of history.

By concentrating in himself or herself the image of a popular role, the celebrity, spectacular representation of a living human being, concentrates this banality. The condition of the 'Star' is the specialisation of the APPARENTLY LIVED; the object of ident-

JFK *descending*

ification with shallow apparent life, which must compensate for

from an aeroplane welcomed by teenage girls; cameras flash. Marilyn *sings,*

the fragments of actually lived productive specialisations. Cele-

to general applause;

brities exist in order to represent various types of life-styles and styles of comprehending society, free to express themselves GLOBALLY. They incarnate the inaccessible result of social LA-

Marilyn Monroe seen in her last (unfinished) film.

BOUR by miming the sub-products of this labour, which are magically projected above it as its goal: POWER and HOLIDAYS, decision and consumption, which are at the beginning and the end of an undiscussed process. On the one hand governmental

Kennedy & Khruschev shaking hands.

power personalises itself in a pseudo-celebrity, on the other, the star of consumption gets itself elected by plebiscite as a pseudo-

Several shots of Marilyn Monroe. Several shots of/at JFK.

power over the lived. But just as the activities of the star are not really global, so they are not really varied.

The spectacle mediated by **the Robert Beck Memorial (CINEMA UNTIL NOW)**

The spectacle presents itself simultaneously as society itself, as a part of society, and as INSTRUMENT OF UNIFICATION. As a part

Lee Harvey

of society it is specifically the sector which concentrates all

Oswald passes by surrounded by Dallas police officers; a man rushes forward and

looking and consciousness. Due to the very fact this sector is

shoots him in front of millions of viewers.

SEPARATE, it is the common ground of the deceived gaze and of false consciousness; and the unification it achieves is nothing

Assassination or blow-job? Travesty or tragedy?

but a- -ficia'' guag gen ised ratic

What communication have we desired, or experienced, or only simulated? What true project has been lost?

Cinema everywhere, and with everything it deals with, presents exemplary conduct and heroes modelled on the same old pattern as the rulers.

These dreams are flashes from the unresolved past. They unilaterally illuminate moments previously lived in confusion and do-

The Robert Beck Memorial Cinema Presents

(CINEMA UNTIL NOW)

1st ANNUAL REPORT

TUESDAY 18 MAY 9pm

at Collective Unconscious
145 Ludlow

1st ANNUAL REPORT (CINEMA UNTIL NOW)
1st ANNUAL REPORT (CINEMA UNTIL NOW) commemorative program honoring BRADLEY EROS presents a special Beck Memorial Cinema and the the 1st anniversary of the Robert Beck Memorial Program to 36th of Mr. Zapruder's little movie, those Athenian children, springing from the fore-heads of their fathers. include Bruce Conner's REPORT, Brian Frye's MEETING WITH KHRUSCHEV PERFORMANCE AND A STATEMENT, Keith Sanborn's A PUBLIC "PREFER" (SLOWLY), readings, philological Bradley Eros's GENTLEMEN investigation and more.

TO: JFK

The Robert Beck Memorial Cinema Presents

1st ANNUAL REPORT

(CINEMA UNTIL NOW)

VOID

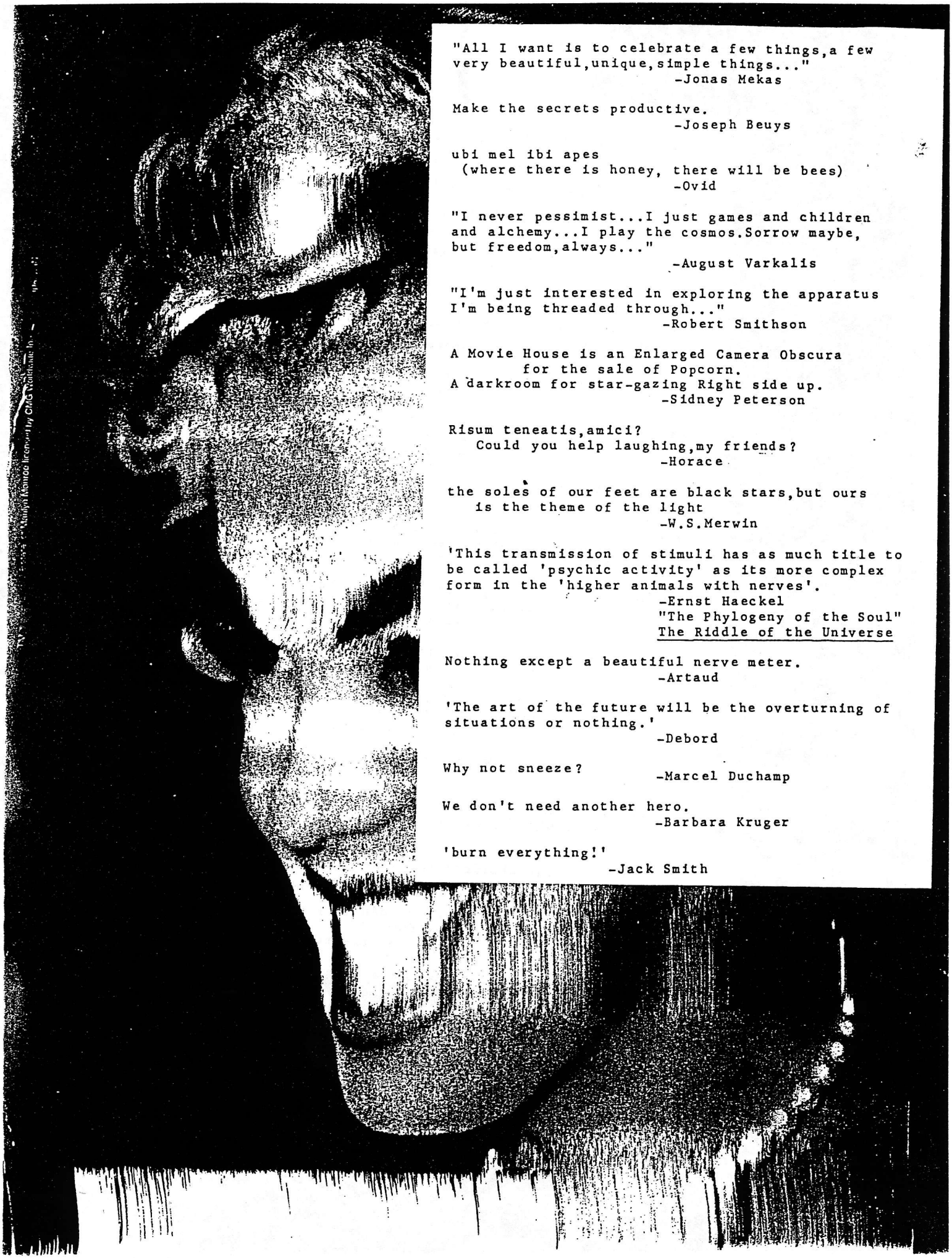
TUESDAY 18 MAY 9pm

at Collective Unconscious
145 Ludlow

TO: JFK

1st ANNUAL REPORT (CINEMA UNTIL NOW)
1st annual commemorative program honoring BRADLEY EROS presents a special Cinema and the the 1st anniversary of the Robert Beck Memorial Cinema, 36th of Mr. Zapruder's little movie, those Athenian children, springing from the fore-heads of their fathers. Program to include Bruce Conner's REPORT, Keith Sanborn's A PUBLIC PERFORMANCE AND A STATEMENT, Brian Frye's MEETING WITH KHRUSCHEV (SLOWLY), readings, philological Bradley Eros's GENTLEMEN "PREFER" investigation and more.

The most exciting talent
in the world of disco rock
in
a musical love affair



"All I want is to celebrate a few things,a few very beautiful,unique,simple things..."
-Jonas Mekas

Make the secrets productive.
-Joseph Beuys

ubi mel ibi apes
(where there is honey, there will be bees)
-Ovid

"I never pessimist...I just games and children and alchemy...I play the cosmos.Sorrow maybe, but freedom,always..."
-August Varkalis

"I'm just interested in exploring the apparatus I'm being threaded through..."
-Robert Smithson

A Movie House is an Enlarged Camera Obscura
for the sale of Popcorn.
A darkroom for star-gazing Right side up.
-Sidney Peterson

Risum teneatis,amici?
Could you help laughing,my friends?
-Horace

the soles of our feet are black stars,but ours is the theme of the light
-W.S.Merwin

'This transmission of stimuli has as much title to be called 'psychic activity' as its more complex form in the 'higher animals with nerves'.
-Ernst Haeckel
"The Phylogeny of the Soul"
The Riddle of the Universe

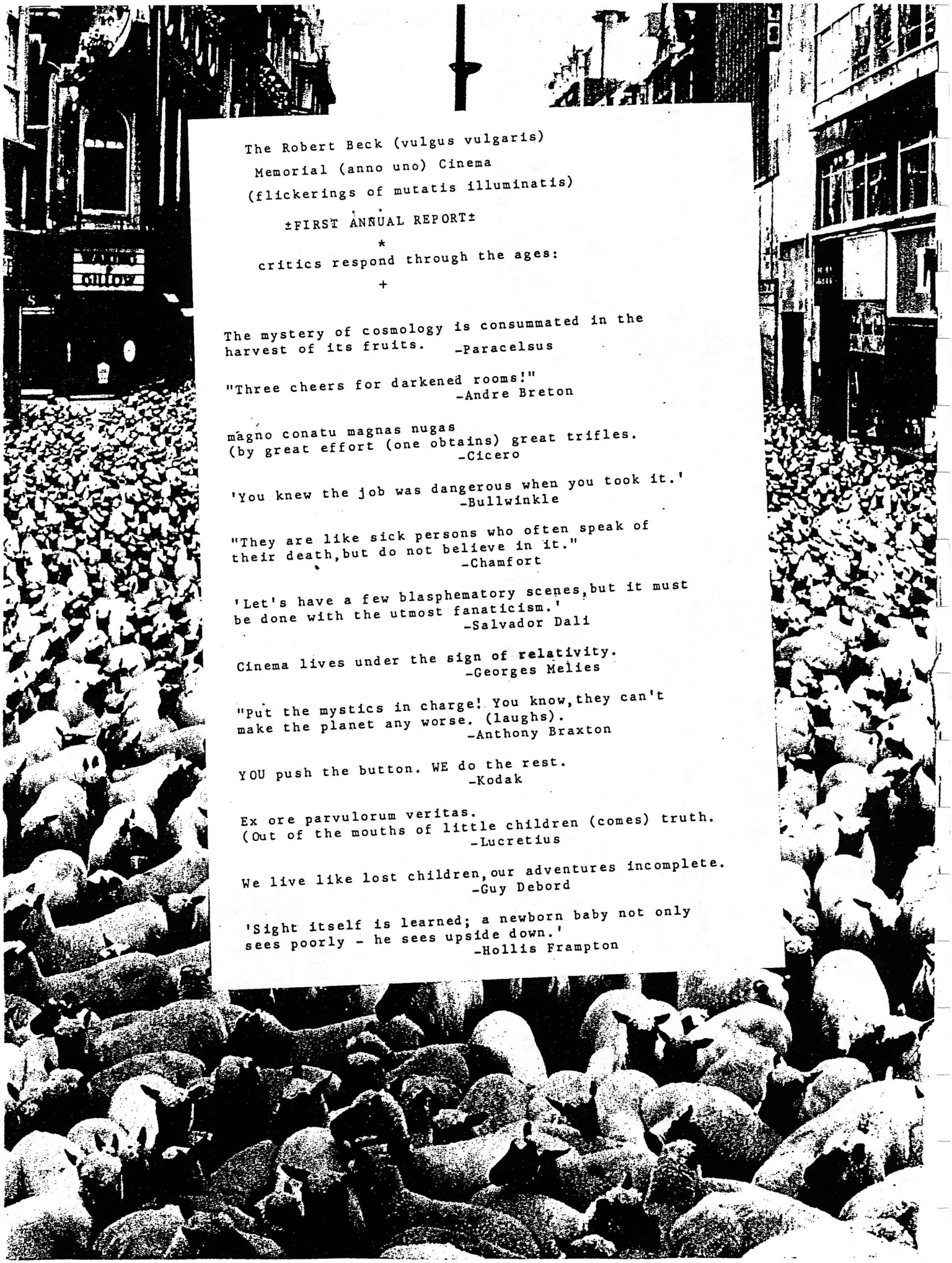
Nothing except a beautiful nerve meter.
-Artaud

'The art of the future will be the overturning of situations or nothing.'
-Debord

Why not sneeze?
-Marcel Duchamp

We don't need another hero.
-Barbara Kruger

'burn everything!'
-Jack Smith



The Robert Beck (vulgus vulgaris)
Memorial (anno uno) Cinema
(flickerings of mutatis illuminatis)

±FIRST ANNUAL REPORT±

*

critics respond through the ages:

+

The mystery of cosmology is consummated in the harvest of its fruits. -Paracelsus

"Three cheers for darkened rooms!"
-Andre Breton

magno conatu magnas nugas
(by great effort (one obtains) great trifles.
-Cicero

'You knew the job was dangerous when you took it.'
-Bullwinkle

"They are like sick persons who often speak of their death, but do not believe in it."
-Chamfort

'Let's have a few blasphematory scenes, but it must be done with the utmost fanaticism.'
-Salvador Dali

Cinema lives under the sign of relativity.
-Georges Melies

"Put the mystics in charge! You know, they can't make the planet any worse. (laughs).
-Anthony Braxton

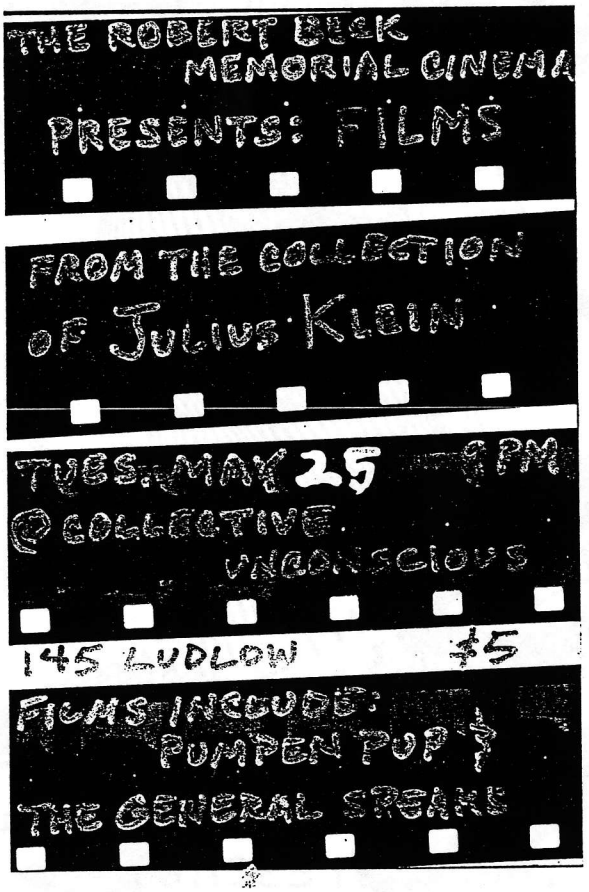
YOU push the button. WE do the rest.
-Kodak

Ex ore parvulorum veritas.
(Out of the mouths of little children (comes) truth.
-Lucretius

We live like lost children, our adventures incomplete.
-Guy Debord

'Sight itself is learned; a newborn baby not only sees poorly - he sees upside down.'
-Hollis Frampton

FILMS TO RENT
25 MAY -- ON ACCUMULATION
& OTHER DISTEMPERS
-- ON ACCUMULATION,
& OTHER DISTEMPERS
THE ROSE
THE DOORS
THE TRIP
TUESDAY
MAY 15
Sat 9pm
The Robert Beck Memorial
Cinema Presents
at Collective Unconscious
145 Ludlow


THE ROBERT BECK
MEMORIAL CINEMA
PRESENTS: FILMS
FROM THE COLLECTION
OF JULIUS KLEIN
TUES. MAY 25 9 PM
@ COLLECTIVE
UNCONSCIOUS
145 LUDLOW $5
FILMS INCLUDE:
PUMPEN PUP
THE GENERAL STRAIKE

The Robert Beck Memorial Cinema Presents

JUNE 1999

1 June -- THE BE(A)ST OF THE NEW YORK UNDERGROUND FILM FESTIVAL: SELECTIONS & DELECTATIONS
The chirurgeons at the Society for General Philology "condense" this gala event for busy Metropolitans; a cornucopia yields its "primary elements." ~~xxx~~ includes films & videos by MARTHA COLBURN (Evil of Dracula & Whats ON?), JIM TRAINOR (The Bats), JEFF SCHER (Bang Bang), KRULIK & BERNARD (I Created Lancelot Link), WILLIAM E. JONES (The Fallof...), JENNIFER REEDER (Nevermind) & Special Surprise.

8 June -- FILMBOYS GO SOUTH
(Fred, Robert & Jim's Excellent Adventures)
Three familiar Peripatetics (FRED BARNEY TAYLOR, ROBERT FENZ & JIM JENNINGS) present films from the "better half" of the Americas: Mexico, Cuba & Central America.

15 June -- UNSOUND PICTURES
New York's own ROBERT ATTANASIO presents a program of Super-8 and 16mm films from the 70s & 80s ~~xx~~ AND six tapes from the "Counterfeit Music Videos" series (1996-9)

22 June -- VIDEO IS VELVET
Lisa DiLillo presents a program of Video tapes with a properly international scope.

29 June -- MR. ROBERT BECK'S LIVING ROOM
A special program of mysterious movies from the little-known private collection of the Spiritual father and True Founder of the Memorial Cinema. Solitary records of lives lived in the light of the Burning Sun of cinema; the Brave New World of the Home Movie "resurrected" & reliving its its glorious moments of ~~xxx~~ life lived in a New Era.

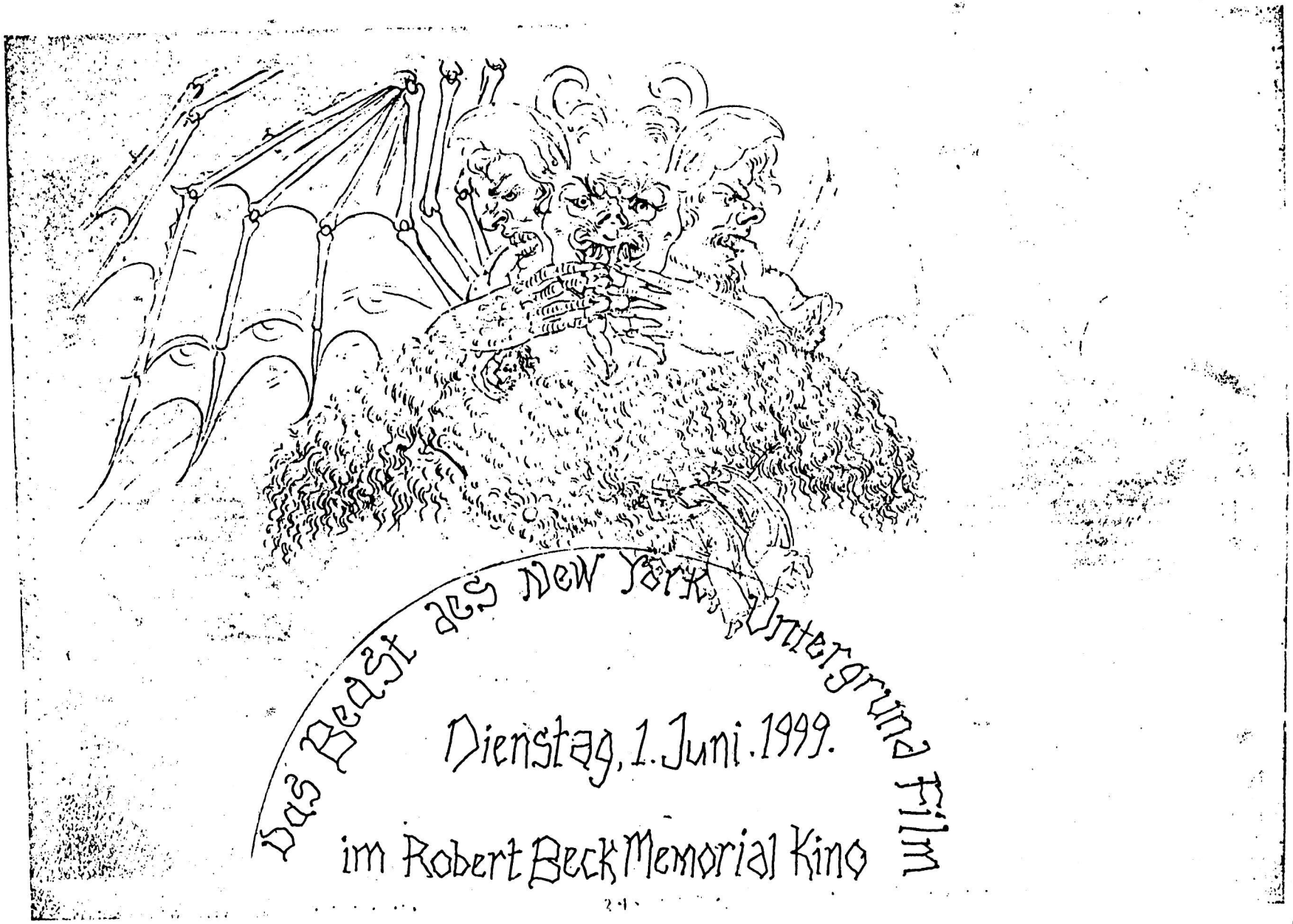
"Flectere si nequeo Superos, Acheronta movebo."

all programs on TUESDAYS at 9pm

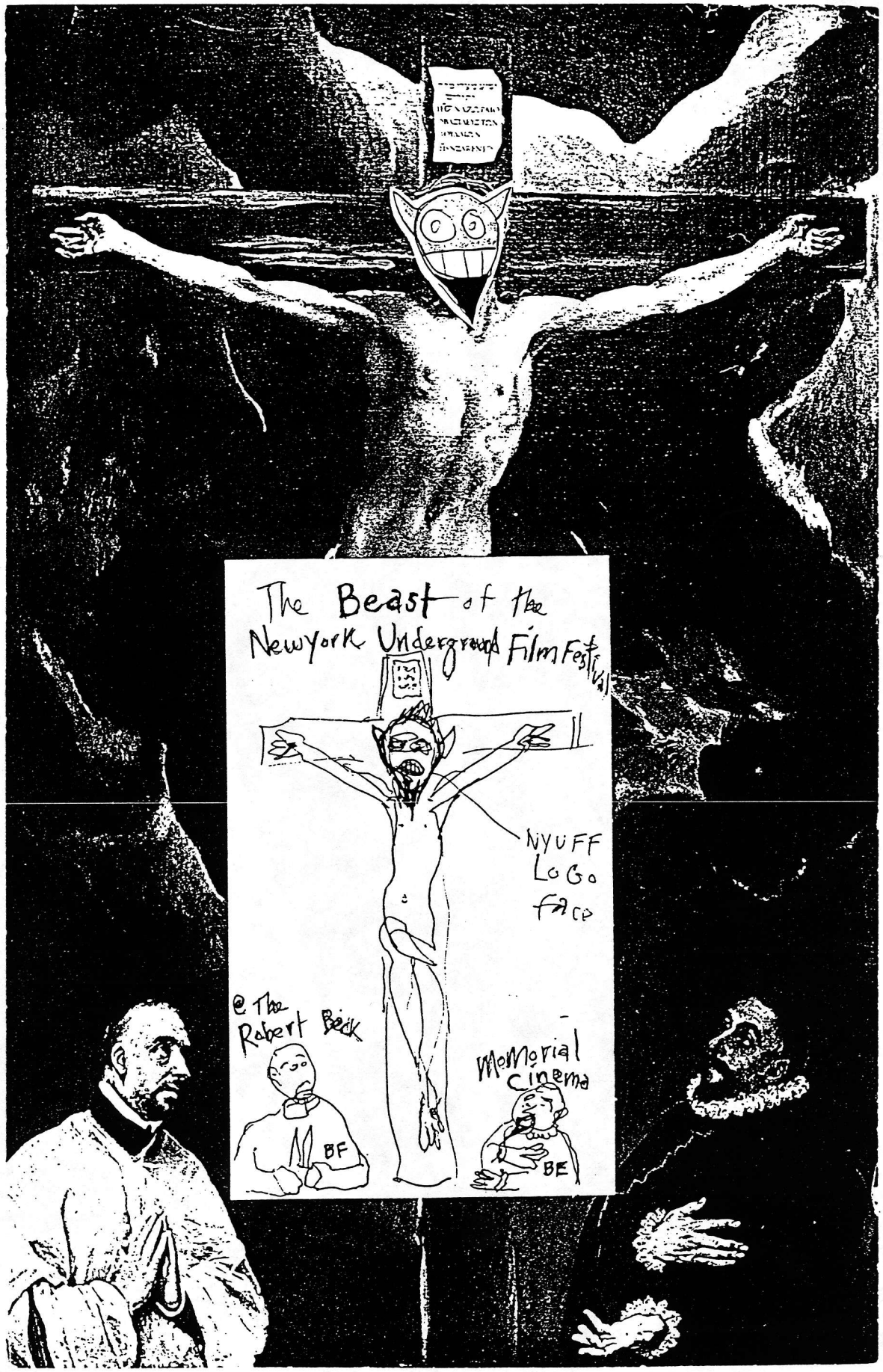
at Collective Unconscious
145 Ludlow

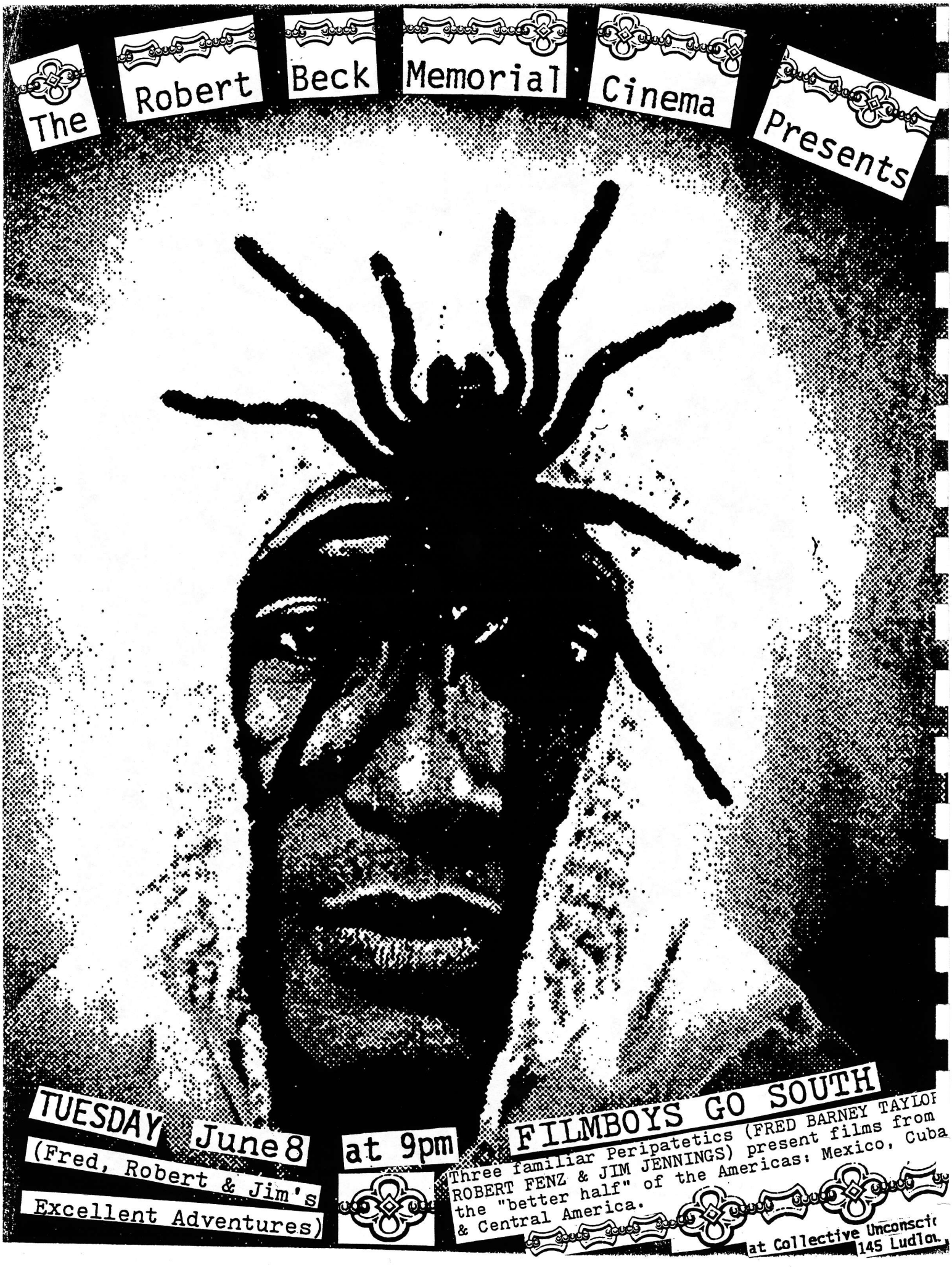
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-5040

Bradley Eros
115 Essex #53
New York, NY
10002



Selections und delectations **BANG BANG THE BATS EVIL OF DRACULA I CREATED LANCELOT LINK THE FALL OF COMMUNISM AS SEEN IN GAY PORNOGRAPHY** NEVERMIND


The Beast of the
Newyork Underground Film Festival
NYUFF
Logo
face
@ The
Robert Beck
Memorial
Cinema
BF
BE


The Robert Beck Memorial Cinema Presents
TUESDAY June 8 at 9pm
(Fred, Robert & Jim's Excellent Adventures)
FILMBOYS GO SOUTH
Three familiar Peripatetics (FRED BARNEY TAYLOR
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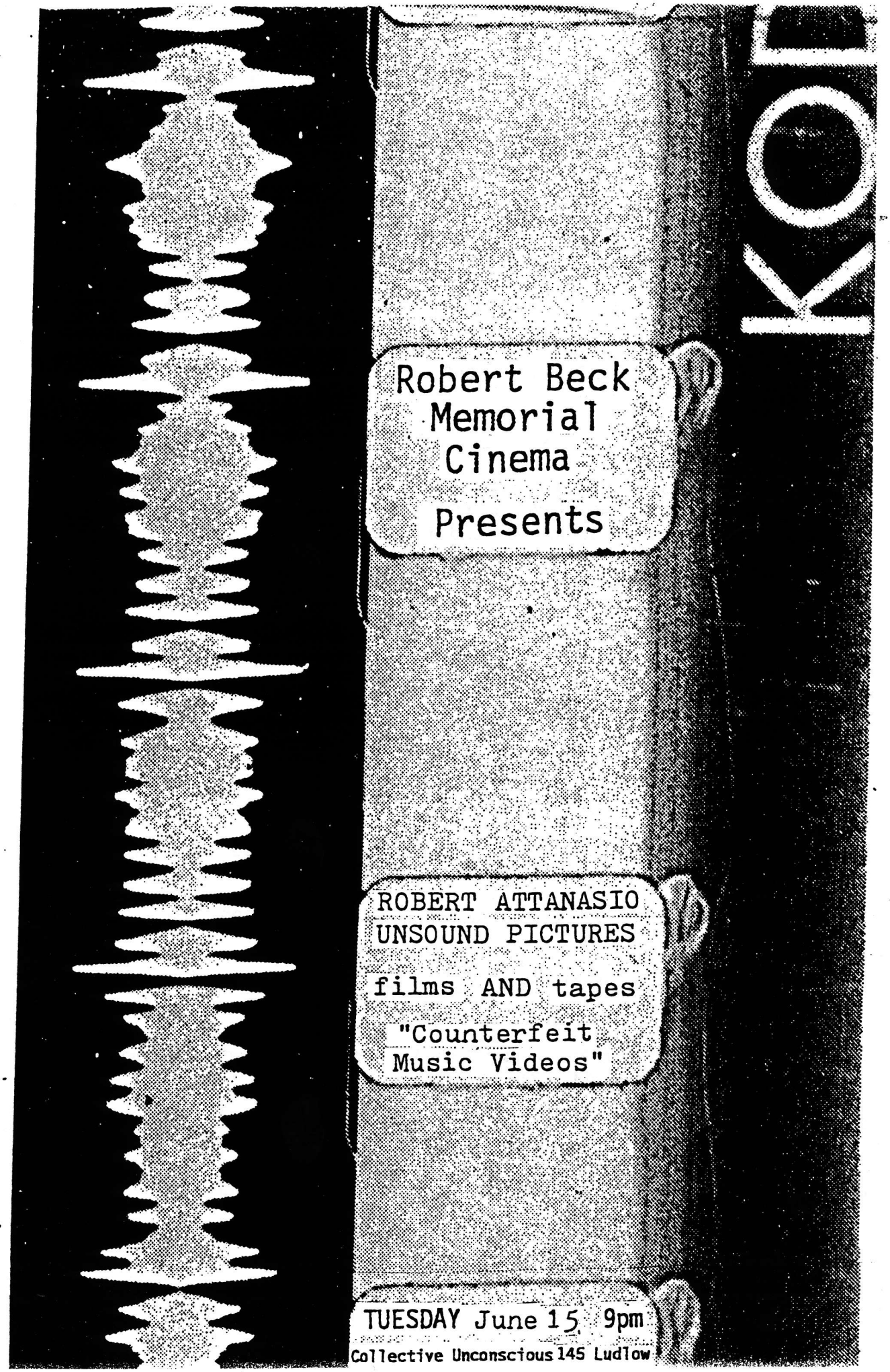
the "better half" of the Americas: Mexico, Cuba
& Central America.
at Collective Unconsci
145 Ludlo


Robert Beck
Memorial
Cinema
Presents
ROBERT ATTANASIO
UNSOUND PICTURES
films AND tapes
"Counterfeit
Music Videos"
TUESDAY June 15 9pm
Collective Unconscious 145 Ludlow

The Robert Beck Memorial Cinema @ Collective Unconscious, 15 June 1999

UNSOUND PICTURES by Robert Attanasio

---

entrance: audio loop "Blue Flowers" by Dr. Octagon (instrumental remix by the Automator)

LIGHT SOURCE , 1979, 16mm, color, sound, 2 mins. 45 secs.
in production with Pola Rapaport

A ROLL OF FILM YOU WILL NEVER SEE, 1980, 16mm, color, silent, 2 mins. 45 secs.
with P.R., camera: R.A.

TORCH SONG, 1990, 16mm, color, silent, 2 mins. 45 secs.

ECHO ECHO, 1976, 16mm, black and white, sound, 5 mins.
with Rita Attanasio, Mildred Iatrou, and R.A.
in production with George Nawrocky and M.I.

LENSOUND, 1976, super-8mm, color, sound, 4 mins.

RAT RACE, 1981, super-8mm, color, sound, 5 mins.
with R.A., camera: P.R.

intermission

COUNTERFEIT MUSIC VIDEO #1 - Snow Job, 1996, Hi-8mm/Avid (MC 400), color, 4:00
with Alan Granville, camera: David Zadeh

COUNTERFEIT MUSIC VIDEO #2 - Found Photograph, 1997, Media 100, b & w, 3:15
special thanks: Al Arthur/The Outpost

COUNTERFEIT MUSIC VIDEO #3 - Take Cover, 1998, Hi-8mm/Media 100, color, 2:25
camera: Andrew Giannelli

COUNTERFEIT MUSIC VIDEO #4 - Smoke Screen, 1998, Betacam SP/Media 100, color, 3:55
with A. G., camera: D.Z.

COUNTERFEIT MUSIC VIDEO #5 - Discord, 1999, VHS/Betacam SP/Media 100, color, 6:25
thanks: Samuel Bayer and Giorgio Moroder

COUNTERFEIT MUSIC VIDEO #6 - Vortex, 1999, Betacam SP/Media 100, color, 5:22
special thanks: Sarah Benesch

COUNTERFEIT MUSIC VIDEO #8 - Requiem, 1999, VHS/Media 100, color, 4:30

exit: audio loop "See You When I See You" by Goodie Mob

MR. Robert Beck's Living Room

A special program of mysterious movies from the little-known private collection of the Spiritual father and True Founder of the Memorial Cinema.

TUESDAY June 29 at 9pm

at Collective Unconscious 145 Ludlow

otia dant vitia leisure engenders vices

The Robert Beck Memorial Cinema Presents

JULY 1999

"Vitam Cum morte Mutavit."

6 July -- BEAN-TOWN MASSACREE
New York's own ADRIANNE JORGE, fresh from our Patriotic neighbor-to-the north presents a program of her favorite home-town movies, including films by SAUL LEVINE, CAROLYN KAYLOR, ROBERT ABATE, LAURIE MCKENNA, JOHN QUACKENBUSH/DANIEL BRANTLEY, &c.

13 July -- THE STAGE OF MEMORY
A philtre-full of Resurrectine poured over a frozen moment, the mythical moving Now moving like a spark down an imaginary filmstrip... MALGOSIA ASKANAS and ARNOLD VANCE present Memories of Citizenship(Circle of Fits) a peripatetic discovery of a "memory building" which contains the cosmos in convenient pill-form, PLUS GREG SINGER of MoMA will showsome of his "famous" bizarro slides from our collective childhood, MICHAEL JOHNSEN (of Orgone) sent his Ignorant Recordings (D Set Tutorial) and a prominent student of General Philology dissects Shanghai Sue and her Wanton Balalaika Quintet.

20 July -- MARTHA COLBURN "WALK*IN MOVIES"
Baltimore's favorite daughter MARTHA COLBURN crash-lands with a program featuring her zany collection of Scop-itones, those sexy 60s jukebox flicks for Franco-American pop songs & her own cut-out, pop-up, over-board, under-ground animated "psycho-spazz-u-mentar-ies."

27 July -- ABJECTS ANONYMOUS
"The eye is a carnal thing, ingesting death, decay & destruction." Extreme works from the threshold of the reviled. Degraded subjects from secret collections of the damned & banned.

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

All shows on Tuesdays at 9pm

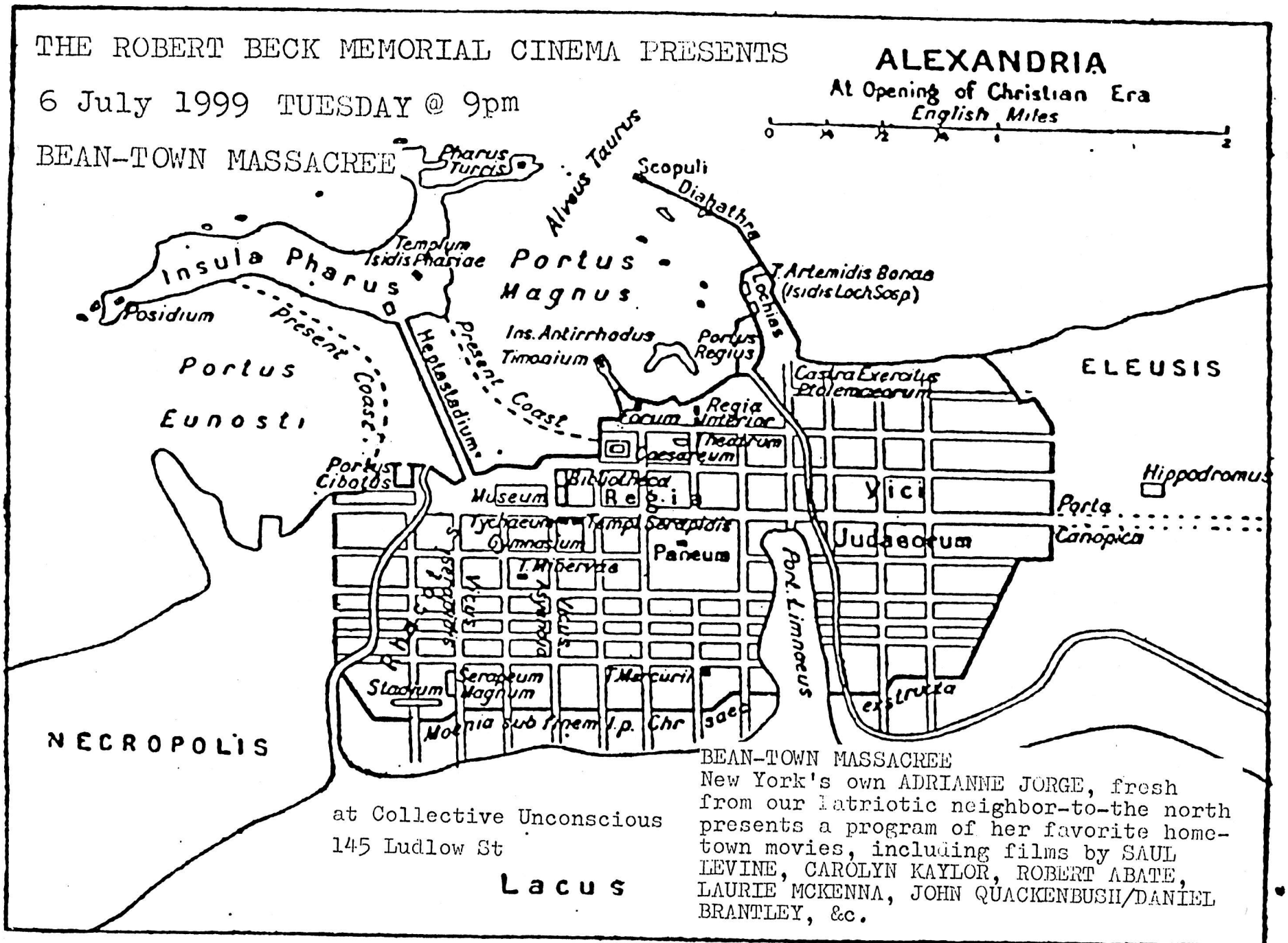
at Collective Unconscious
145 Ludlow

Bradley Eros
115 Essex #53
New York, NY
10002

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

6 July 1999 TUESDAY @ 9pm

BEAN-TOWN MASSACREE



at Collective Unconscious
145 Ludlow St

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Borchardt Edit.

Part 1

Carolyn Kaylor
"Roll One"
S8 sound 18fps
3min 19ft

Rob Abbott
"Chisholm"
VHS - sound cranked

Adrienne Jorgl
"Songs of A-zones"
S-8 sound 24fps
8 min.

Laurie McKenna sound
Video crank
"Send in the Clown"
6 min. (wait for end credit)

Laurie McKenna
"Can't Fly, Can't Swim"
5 min S8 silent
18 fps

---

turn lights up so
Saul can show his
light bulbs

Intermission
Refreshments

Pt. 2

Saul Levine
"Notes to Make a Slide"
3 min S8 sound
18 fps

Laurie McKenna
"Steel Toed Boots"
video 5 min
crank sound
(wait for end credit)

Carolyn Kaylor
"ROSEMARY CLANCYKE"
24 fps S8 sound
7 min crank sound

Saul Levine "Last Gleaning"
S-8 18 fps sound
7 min

Laurie "Sweet Feed
Chorus Cats"
S-8 18 fps silent
1 min

Saul "Notes to Make a Slide" Pt. 2
S-8 2 min sound 18 fps

Saul "August Heat & Sex"
3 min S-8 silent
18 fps

Boston Show

K I N O - S O N I C Apparatus

'experiments in wave theory'

Bradley EROS & Brian FRYE

filmmakers and maverick curators
of the Robert Beck Memorial Cinema

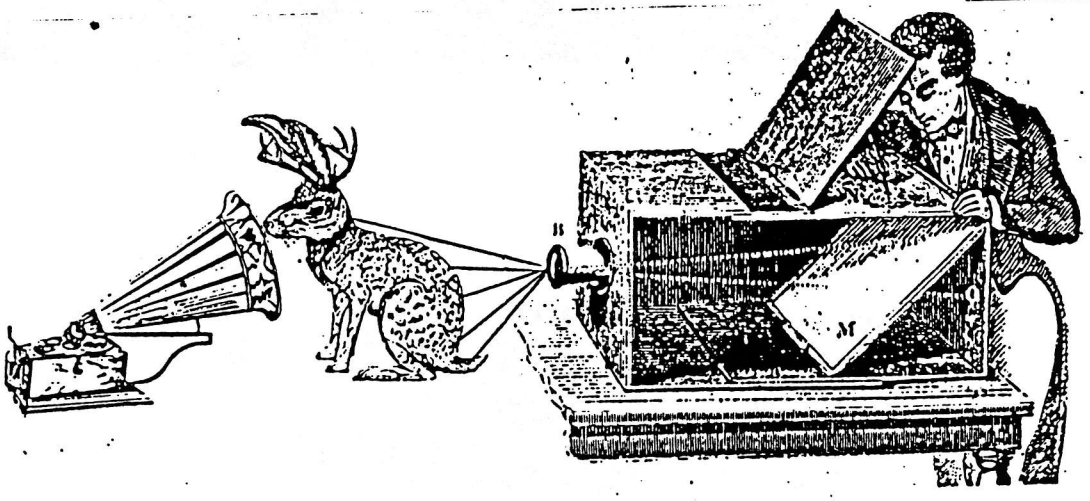
will conduct experimental tests

in RADIO-CINEMA confluencies

including 'projecting film over the radio'
& avant-garde fim soundtrack re-mixes

On FABIO's radio show (on WFMU 91.1 FM)

on SUNDAY July 11 @ 9 pm

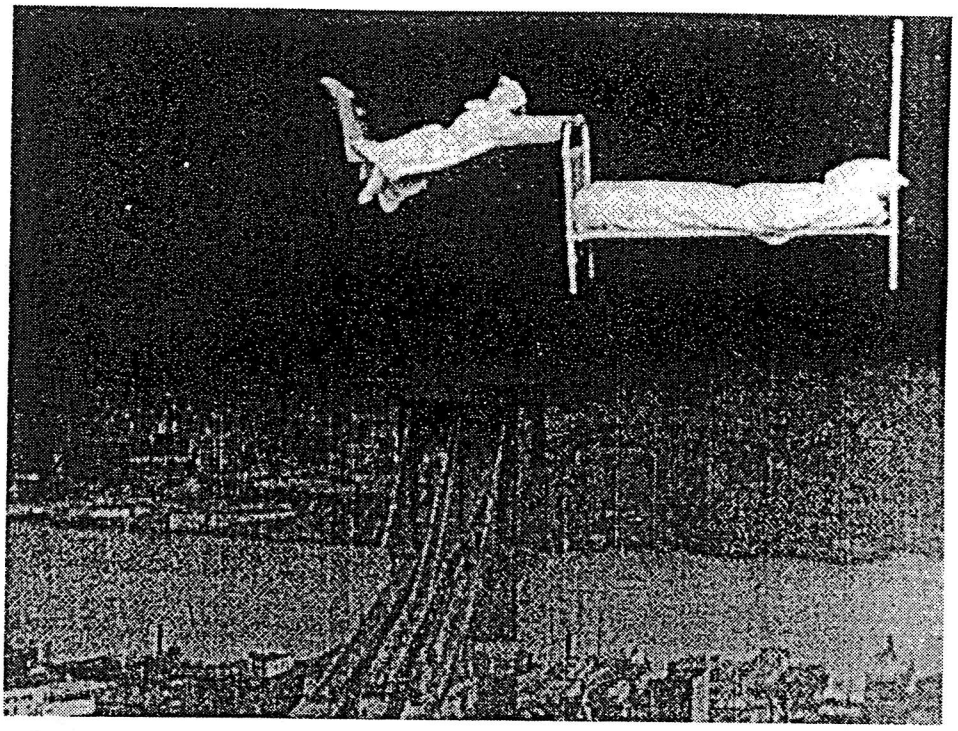


Robert Beck Memorial (nomadic) Cinema

curated by

Bradley Eros & Brian Frye

The Robert Beck Memorial Cinema is a salubrious venue, now entering its sophomore season, dedicated to the essential flotsam and jetsam of experimental film, activated weekly by maverick curators and filmmakers Eros & Frye. Originated at the Collective Unconscious on the Lower East Side, this program continues a series of outcropping already mushrooming around the metropolis.



Little Kino in Slumberland

the all-night experimental film festival
at Exit Art/The First World

Saturday July 17 to Sunday July 18
from 8pm to 8am

Featuring avant-garde classics & contempory shorts, home movies, comedies, science & weird documentaries, mystery,horror,psychedelic,erotic & surreal films.

Film curators presenting programs at these times:

8pm Dennis Nyback
10pm Mark Webber
Midnight MM Serra & Michelle Handelman
2am Bradley Eros & Brian Frye
4am Ed Halter/Stephen Kent Jusick
6am Mark McElhatten

Sound interludes by filmmakers: Henry Hills,Julie Murray, Caspar Stracke,Rick Rodine,Arthur Jaffa & Maia Cybelle Carpenter.

Coordinated by The Robert Beck Memorial Cinema

Tickets: **$15**; come and go,or stay all night

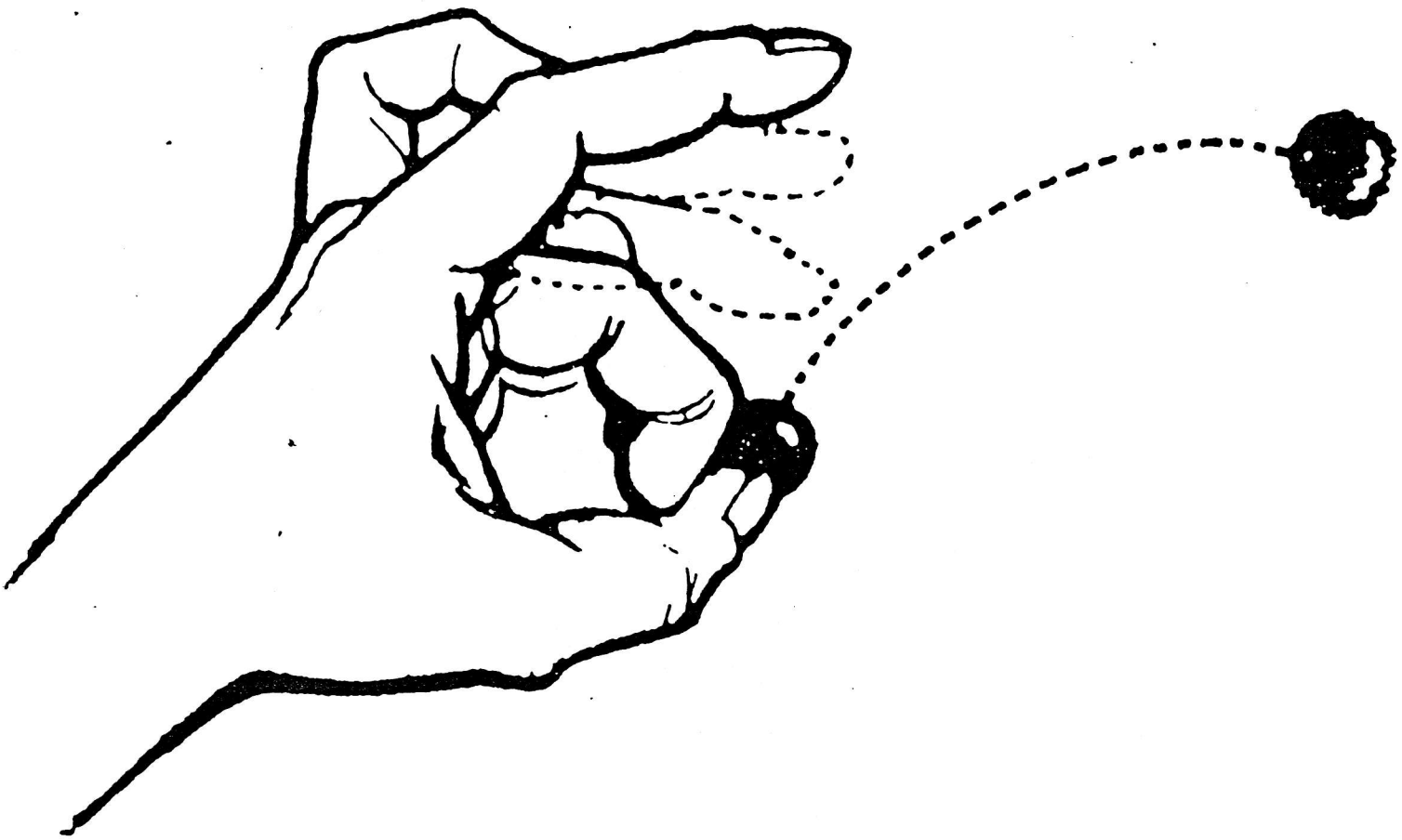
Air-conditioned/the Café will be open serving food and drinks.

For more information or to RSVP, call 212-966-7745, ext. 16

EXIT ART/The First World
enter at 88 Crosby Street

The Robert Beck Memorial Cinema Presents

13 July -- THE STAGE OF MEMORY

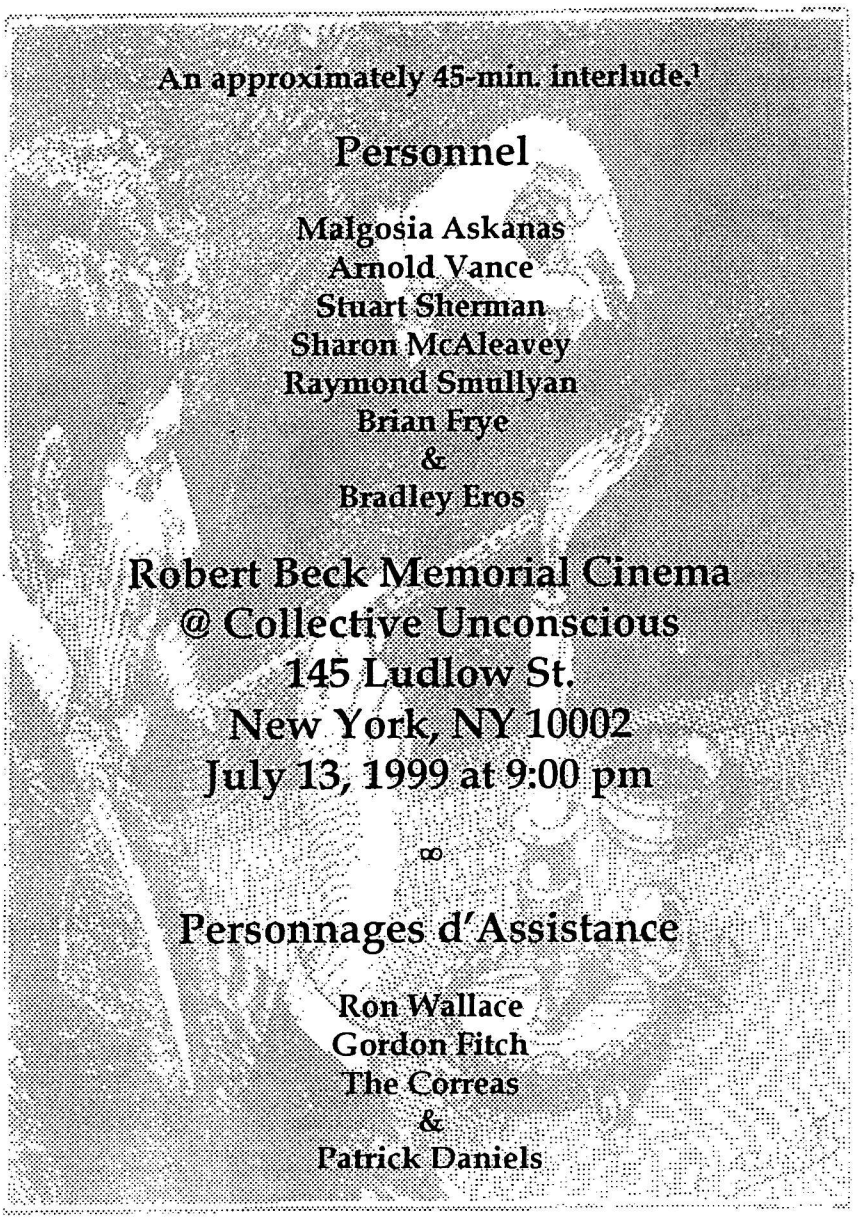


A philtre-full of Resurrectine poured over a frozen moment, the mythical moving Now moving like a spark down an imaginary filmstrip... MALGOSIA ASKANAS and ARNOLD VANCE present Memories of Citizenship(Circle of Fits) a peripatetic discovery of a "memory building" which contains the cosmos in convenient pill-form, PLUS GREG SINGER of MoMA will showsome of his "famous" bizarro slides from our collective childhood, MICHAEL JOHNSEN (of Orgone) sent his Ignorant Recordings (D Set Tutorial) and a prominent student of General Philology dissects Shanghai Sue and her Wanton Balalaika Quintet.

All shows on Tuesdays at 9pm

at Collective Unconscious
145 Ludlow

Memories of Citizenship
(Circle of Fits)



An approximately 45-min. interlude.[1]

Personnel

Małgosia Askanas
Arnold Vance
Stuart Sherman
Sharon McAleavey
Raymond Smullyan
Brian Frye
&
Bradley Eros

Robert Beck Memorial Cinema
@ Collective Unconscious
145 Ludlow St.
New York, NY 10002
July 13, 1999 at 9:00 pm

∞

Personnages d'Assistance

Ron Wallace
Gordon Fitch
The Correas
&
Patrick Daniels

[1] Refreshment will be served.

The Robert Beck Memorial Cinema

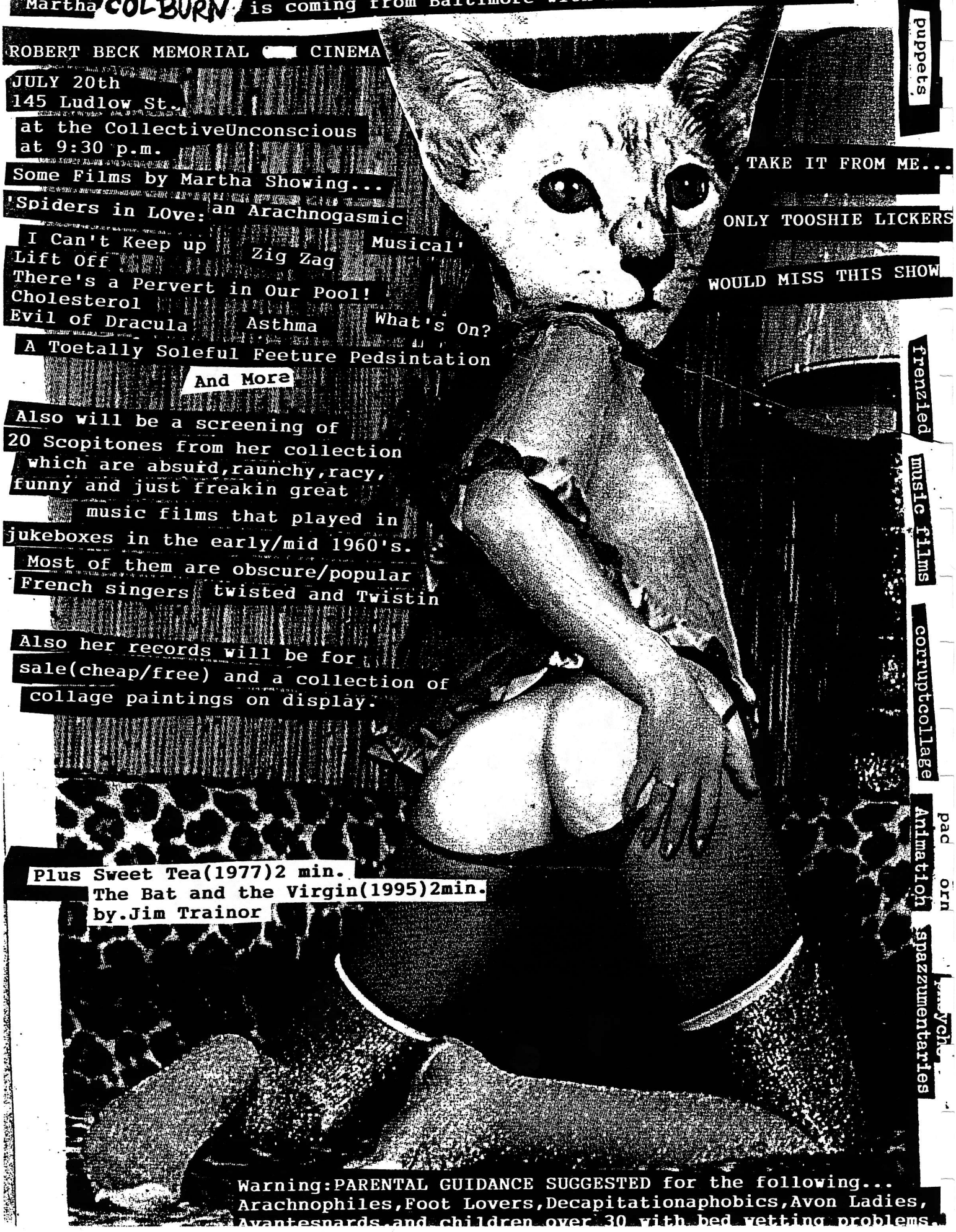
PRESENTS...

Tuesday 20 July at 9pm

MARTHA COLBURN "WALK*IN MOVIES"

at Collective Unconscious
145 Ludlow

Martha COLBURN is coming from Baltimore with her 16+Super 8 Films.



ROBERT BECK MEMORIAL CINEMA

JULY 20th
145 Ludlow St.
at the CollectiveUnconscious
at 9:30 p.m.

Some Films by Martha Showing...

'Spiders in LOve: an Arachnogasmic Musical'
I Can't Keep up Zig Zag
Lift Off
There's a Pervert in Our Pool!
Cholesterol
Evil of Dracula Asthma What's On?
A Toetally Soleful Feeture Pedsintation

And More

Also will be a screening of 20 Scopitones from her collection which are absurd,raunchy,racy, funny and just freakin great music films that played in jukeboxes in the early/mid 1960's. Most of them are obscure/popular French singers twisted and Twistin

Also her records will be for sale(cheap/free) and a collection of collage paintings on display.

Plus Sweet Tea(1977)2 min.
The Bat and the Virgin(1995)2min.
by.Jim Trainor

puppets

TAKE IT FROM ME...
ONLY TOOSHIE LICKERS
WOULD MISS THIS SHOW

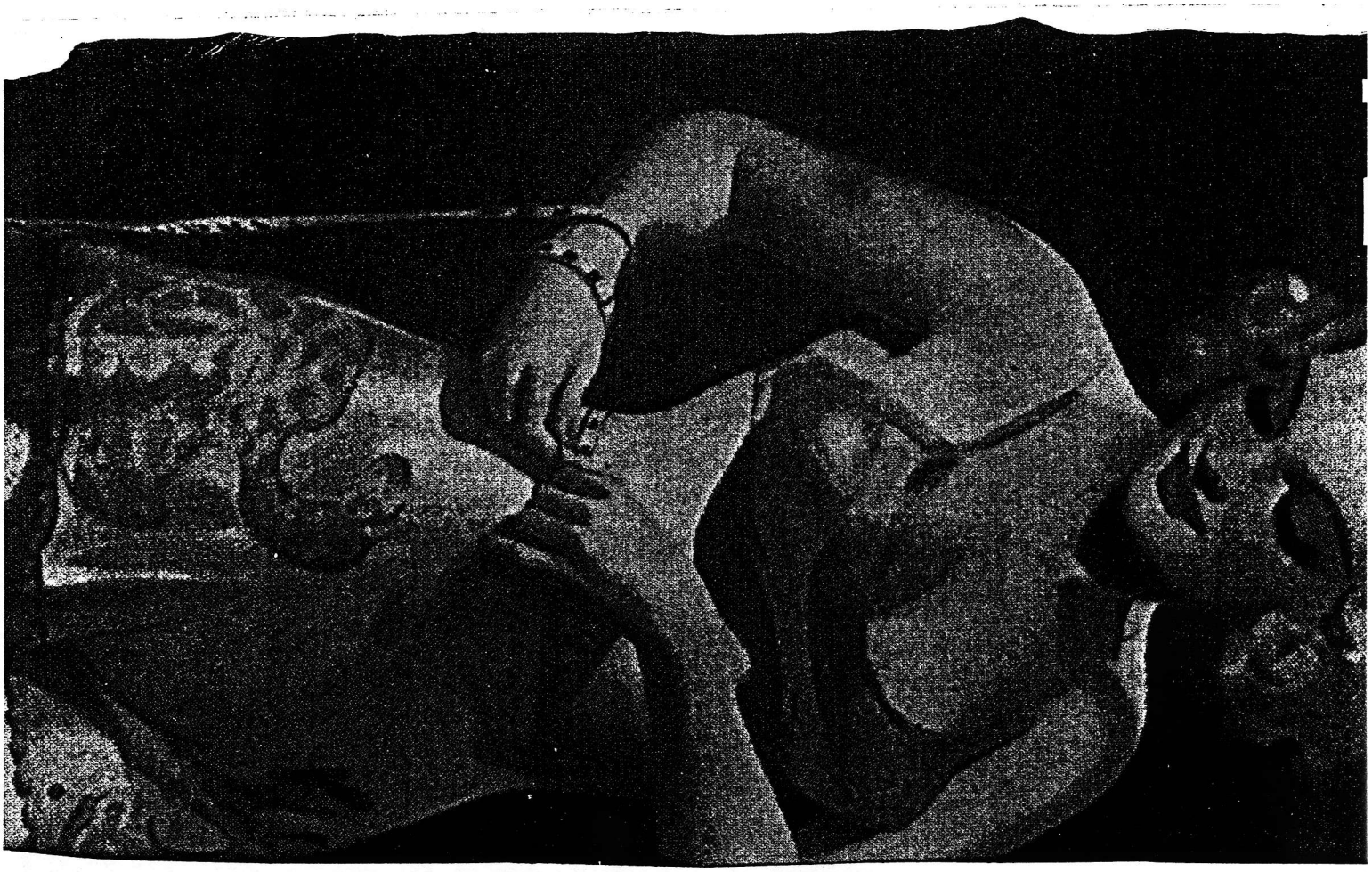
frenzied music films

corruptcollage

pac orn Animation

psychospazzumentaries

Warning:PARENTAL GUIDANCE SUGGESTED for the following...
Arachnophiles,Foot Lovers,Decapitationaphobics,Avon Ladies,
Avantesnards and children over 30 with bed wetting problems.

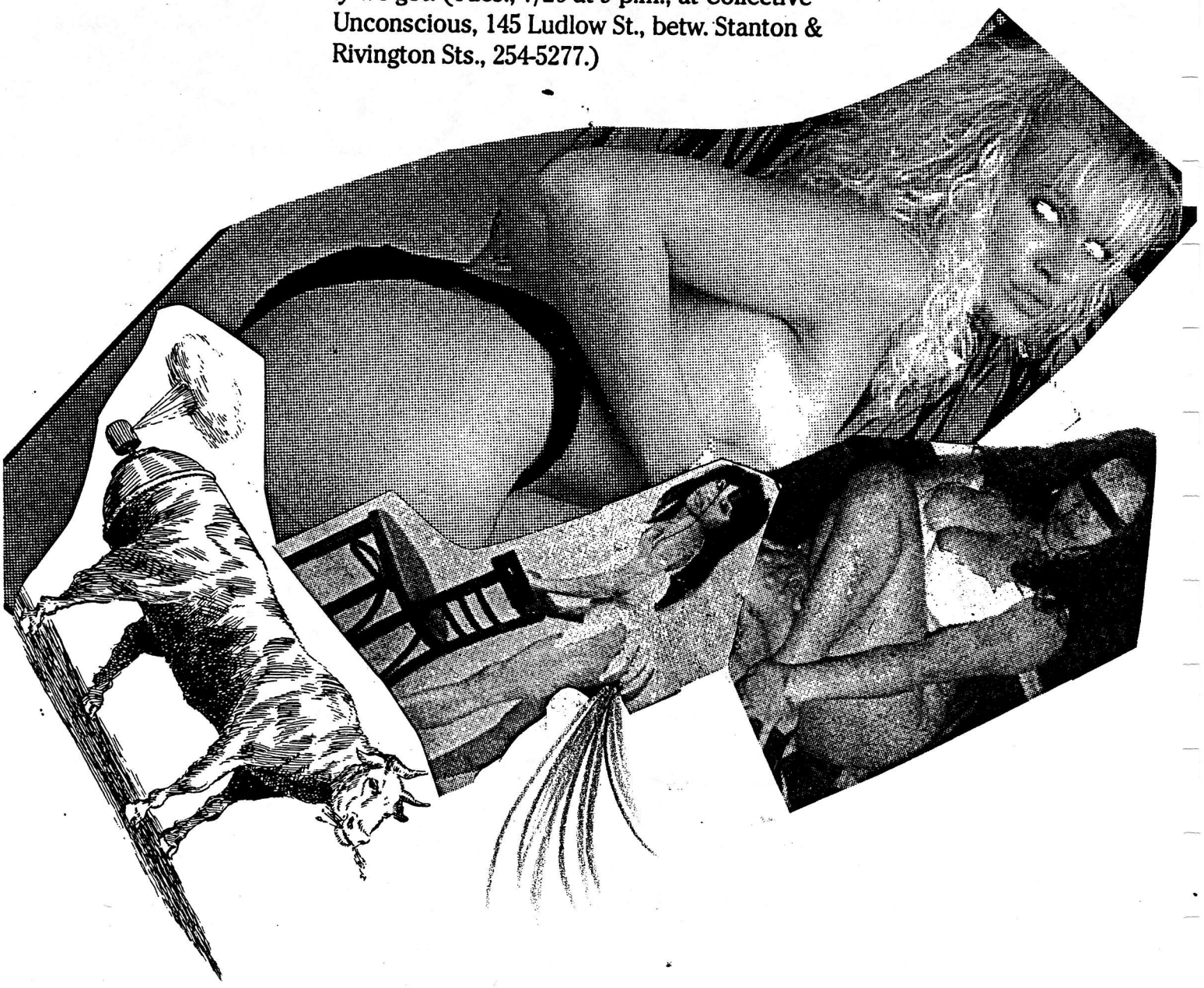


Scopitone Party
Belly Dance
Mother Nature,Father Time
Bat Woman
Goldfinger
Basin Street Blues
Web of Love
Ole'
If I Had a Hammer
All the Girls&All the Boys
Hully Gully

~~Wheel of Fortune~~
Locomotion
~~Twist~~
School is Over
Where Do You Go TO Go Away
Water Front Dancers
~~War Film~~
The Night Has a Thousand Eyes
Over Exposure
The Best Is Yet TO Come

In 1939 the Visual Juke box was born in the form of the Panoram. The Panoram played eight short music Films known as Soundies. But America went to war and by 1946 Soudies had seen their day. After the war there was alot of junk laying around and two French technicians reconverted a 16mm camera mechanism used in planes for high altitude reconnaissance into a 16mm projector.By the late 50's the machine was done and could play 36 individual selections by means of a circular drum on the interior.By the early 60's scopitones became popular in Europe,but mostly in France.In 1963 a Miami attorny would license the machine for American use,and by 64' there were 500 machines in use.Malnick,the attorny,saw the need for American Scopitones so he produced them himself.But more than that were needed so Harman-ee productions(owned by Debbie Reynolds) would produce 48 Scopitones a year.By65' there were 1000 mac machines in the USA. In 1966the Justice Dept. wouldinvestgate Scopitone for Mafia links and this caused stock value and investors to dry up.In 69'Scopitone went out of business.The machines ended up in French coal mines to show instructional films,NASA Visitor centers,peep show booths with an added hood and alot were junked.This is sort of a condensed history from an article by the brilliant writer,Jack Stevenson. Hope you enjoy the show.

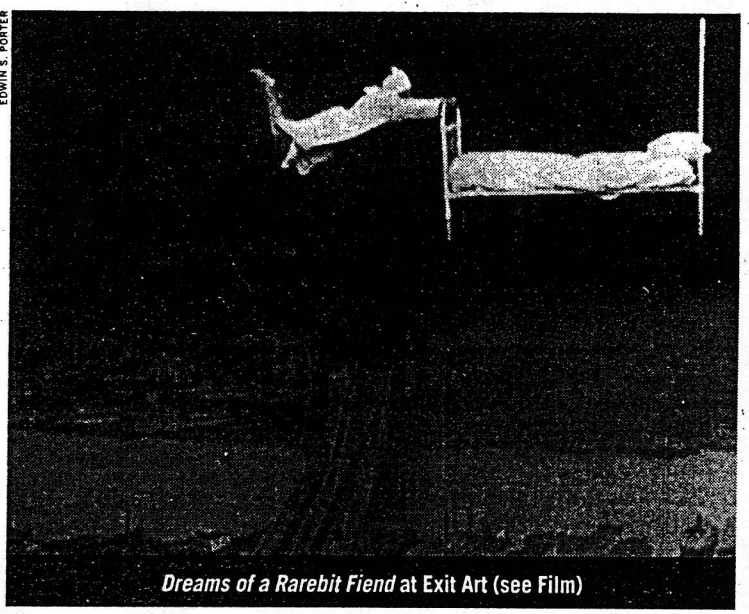
Look Mom, no transitional sentence. (I love you, Mom.) Because "Heimytown" reflects the views not of one critic, but of a critical *community*, it will contain guest recommendations. Here's one from Ed Halter: "Baltimore's legendary underground filmmaker Martha Colburn will appear at **Collective Unconscious** for a rare New York screening of her films, featuring the premiere of her newest Super-8 'psycho-spazzumentary' entitled ***Spiders In Love: An Arachnogasmic Musical*** and selections from her archive of Scopitones—including an all-nude Scopitone from swinging 60s San Francisco." I told Ed I don't know what the hell this means, and he seemed to think that was super. And come to think of it so do I. That's the kind of *community* we got. (Tues., 7/20 at 9 p.m., at Collective Unconscious, 145 Ludlow St., betw. Stanton & Rivington Sts., 254-5277.)



the village VOICE

FILM

"LITTLE KINO IN SLUMBERLAND" Some people sleep during movies; this weekend you can watch movies instead of sleep. Nine of New York's most knowledgeable experimental programmers have teamed for an all-night extravaganza of short films ranging from avant-garde to home movies to industrial films, with the emphasis on the erotic, oneiric, and generally weird. 8 p.m. Saturday to 8 a.m. Sunday, Exit Art, 548 Broadway, 966-7745. (Hoberman)



Dreams of a Rarebit Fiend at Exit Art (see Film)

VOICE CHOICES July 20, 1999

KINO VIDEO

333 W. 39th Street, New York, NY 10018 (212) 629-6880 (800) 562-3330 kinoint@infohouse.com

The Robert Beck Memorial Cinema Presents

ABJECTS ANONYMOUS

Tuesday
July 27
at 9pm

"The eye is a carnal thing, ingesting death, decay & destruction." Extreme works from the threshold of the reviled. Degraded subjects from secret collections of the damned & the banned.

at Collective
Unconscious
145 Ludlow St

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

NOTHING TOO HARD

AUGUST 1999

GRINDS EVERYTHING

3 August --

ELEMENTAL CINEMA: Films from San Francisco
Visiting from the lovely Golden City, filmmaker & curator Betsy Weiss presents a program of "materialisitc" films from her hometown. Expect to see films by SF regulars Al Alvarez, Steve Dye, Betsy herself, James Hong, Irina Leimbacher, Mark Taylor, Elise Hurwitz & others...

10 August --

FROM THE LAND OF THE RISING SUN
Eiga Arts curator Joss Winn (Japan) presents a program of recent Japanese experimental film, including Onishi Kenji's SHOSEI, culled from his Epic A BURNING STAR. "In February of 1995, I sho shot the winter sky of my father's funeral as a private film and then later made it into a 98m documentary. The loss suffered by my family, my relationship to my father, and my own complicated position all overlap in the film. Four years have passed since then. Of course, memories and thoughts are colored by time but that period I appreciated after my father's death didn't last as long as I expected. This time I've made a different film, an observational record of completely crystalline rays of light." -- Onishi

17 August

THE BOOTLEG ARCHIVE
Outlaw animator Jim Trainor (NY) sneaks into the Robert Beck a program of pilfered tapes and odd reels. SEE! 31 FOUND FOOTAGE EXERCISES (GOLDBERG VARIATIONS) by Mr. Trainor. HEAR! Fabulous Sid Davis films THE STRANGE ONES ("avoiding" child molesters), SKIPPER LEARS A LESSON (racist animals?) & Willard Van Dyke's MARRIAGE FOR MODERNS: THIS CHARMING COUPLE. PLUS! "MARITAL SEX POSITIONS" (LEARN HOW!)

August 24-25

NON SEQUITUR SUMMER FESTIVAL
In conjunction with ComposersCollaborative, the RBMC introduced filmmakers and composers for a special live event at HERE (145 6th Av) Event occurs 8-11 pm Tues. & Wed. Look for more information at programs.

August 28

GENERAL PHILOLOGY "ON THE FRINGE"
Operators from the RBMC infiltrate the Fringe Festival for a special "late night" event (1am) probably free. at Collective Unconscious.

31 AUGUST --

COWBOY VISIONS FROM COLORADO
Carl Fuermann (Colorado) and the Cacophony Orchestra rope in some "Spirit film by Drunken Cowboys" dream: we were ~~waking~~ driving along the highway, middle of nowhere, run out of gas, walking, meet giant bird, we are afraid, we start beating it with sticks, realization that it is on fire, we stop, it is angry that we beat it when it needed our help, but we were afraid, maybe we will find it again someday. "some powerful stuff that just might raise some hair and stir (vigorously) some deep emotions" -- CF

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)443-6040

Bradley Eros
115 Essex st #53
New York, NY 10002

SEND FOR CIRCULAR

All Programs 9pm on TUESDAYS ! ! UNLESS OTHERWISE NOTED!

[illegible] TEVANT MILL CO. at Collective Unconscious 145 Ludlow St. [illegible]

CHEAP HARD DURABLE

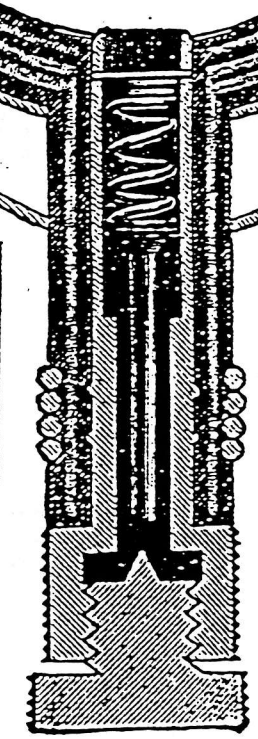
"Vitam cum morte Mutavit."

THE ROBERT BECK MEMORIAL CINEMA PRESENTS

ELEMENTAL

Betsy Weiss presents
recent films
from San Francisco

CINEMA



3 AUGUST
1999
@ 9pm at
Collective
Unconscious

145 Ludlow

Guaranteed against puncture.

Fastest and most resilient.

Built to last.

THE ROBERT BECK MEMORIAL CINEMA

Elemental Cinema: Films From the San Francisco Bay Area

The presentation of this program began in May in Amsterdam, Paris and Bordeaux, France. With a few changes, the program screened in San Francisco in June and has now metamorphasized into the program you will see. The very general title is meant to reflect the filmmakers' interest in using representations of the elements to suggest both physical and emotional landscapes, as well as the physicality of the filmic medium as an aspect of terrain. In this program, the essential question of identity is also explored. The techniques employed by the filmmakers vary, including uses of color stock, black and white, handprocessing, layered optical printing, cameraless filmmaking, dense soundtracks, silence. Although they are created from diverse methods, styles and processes, these films share a sense of exploration of worlds near and far, personal and universal, conscious and subconscious. When provided, the filmmakers' descriptions of their films are included.

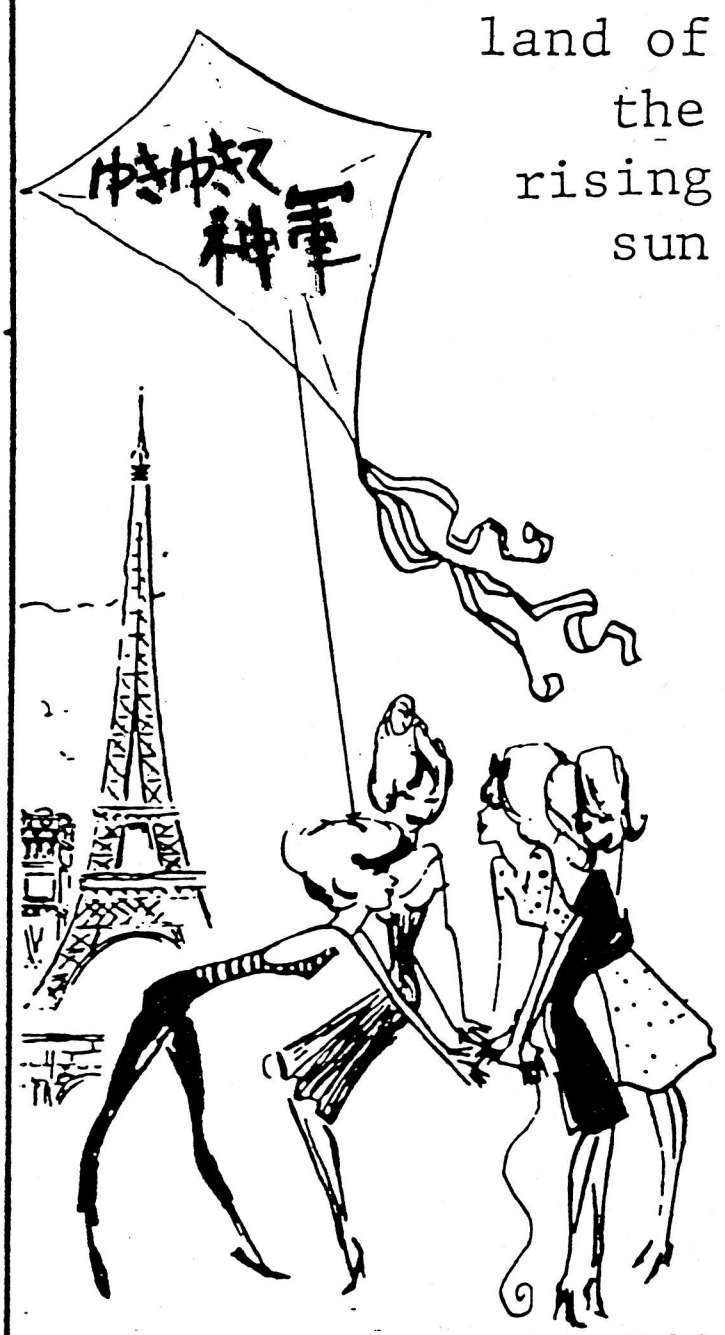
MOTHER LOAD, 15 minutes, color/sound, 1995, Betsy Weiss.
A collage film in which various women reveal their diverse viewpoints on having children.

MY GOOD EYE, 4 minutes, color/sound, 1995, Alfonso Alvarez.
"Kinochestvo is the art of organizing the necessary movements of objects in space as a rhythmical artistic whole, in harmony with the properties of the material and the rhythm of each object." From WE, Varient of a Manifesto, Dziga Vertov, 1922 "Kinodelic is the art of organizing the necessary movements of color film stock through the optical printer in harmony with the internal rhythm in the music of Jimi Hendrix." From, US, A Variant of a Variant, Alva, 1995

ZERO, 2 minutes, b&w/sound, 1996, Steve Dye.
A cameraless film, made with collected footage and the filmmaker's hands.

SAINT LOUISE, 5 minutes, color/sound, 1998, Thad Povey and the Scratch Film Junkies.

from the land of the rising sun



THE EMPEROR'S NAKED ARMY

experimental films from japan

the robert beck memorial cinema

tuesday 10 august

@ 9pm

at collective unconscious
145 ludlow st.

$5 admission

山崎　幹夫　YAMAZAKI MIKIO　　**VMの漂流　Drifting VM**
(1990, 16mm, color, sound, 9 minutes)
"I made this film in the same way that I would take a girl's skirt off and remove her underwear. I took off the skirt and the underwear but found nothing there on which to base our existence. Beyond the images there was only light and darkness. That's why I've been drifting through a dream of life (Vida) and death (Muerte) hoping to grasp hold of the outline ahead."

少女たちのスカートをめくり、パンテイをむしったところで、そこには我々の存在の根拠はみつからないのと同様に、映像のむこう側には光と闇しかない。だから、さらにその先の輪郭をつかみとるために、生(vida)と死　(muerte)の夢想は漂流を続ける。

橘　薫　TACHIBANA KAORU　　**Flesh**
(1993, 8mm, color, sound, 6 minutes)
A portrait of a strong man.
強男の英像

海月　愛　MITSUKI AI　　**Northern Lights**
(1998, 8mm, color, silent, 15 minutes)
Poetic experiments with daylight. A travelogue.
光の実験。詩映画。

山田勇男　YAMADA ISAO　　夜のフラグメント　**Fragment of the Night**
(1996, 16mm, black and white, 12 minutes, silent)
Images are fragments of our unconscious. The soul's journey around the billions of bits of ash spreads out into a story. I was walking on a narrow path in the mountains, making a pilgrimage, lost in deep thought. It was past noon. A strong wind blew by the blue sky. Its empty voice combining all kinds of sounds came to me and then disappeared in a moment's notice.

イメージは無意識の断片である。それら百億粒の灰を巡る心の旅が、物語へと導く。山の中へつづいている狭い道を一人の巡礼が物思いに沈みながら歩いていた。日は午を過ぎた。強い風がさわがしく蒼空を吹いてとおった。その虚ろな、さまざまの音色を交えた声は、吹いて来るかと思うと消えていった。

大西健児　ONISHI KENJI　　焼星　**Shosei**
(1999, 8mm, color, silent, 25 minutes)
I shot the winter sky of my father's funeral in February of 1995 as a private film and then made it into a film. The loss suffered by my family, my relationship to my father, and my own complicated position overlap in the film that I released in the long 98 minute version of A BURNING STAR. It's an intensely private documentary film. Four years have passed since then. Admittedly memories and thoughts are colored by time but the period of enjoyment after my father's death didn't last as long as I expected. This time I've made a different film. An observational record of the completely crystalline rays of sunlight.

父の葬儀がおこなわれた１９９５年２月の冬空プライベートフィルムとして撮影し、それを作品として製作した。私と父親の関係、家族の喪失、様々な要素が重なり、私自身にとっても複雑な位置にあるこのフィルム、「焼星」は９８分の長編として発表した。極めて私的な記録映画として。。。
４年の月日が経った。なるほど、記憶や思いというものは時間と共に色あせてゆく、案外賞味期限はそう長くない。今回それをまた別の作品として完成させた。極めて鉱物的な陽射しの観測統計としてね。。。

白尾一博　SHIRAO KAZUHIRO　産業とダッチウイフ
Industry and The Sex Doll
(1993, 8mm, color, sound, 38mins)

独特な映像の質感はテレビモニターの発光する光からヒントを得て作られた。この現実には有り優ない光景に、私たちはなゼリアリティーを感じするのだろう。町中を走る車のフロントガラスを捉えた冒頭の映像から、工場地帯、さらに作者の居住ま空間へと展開していくにつれて、社会の皮膜か、それとも人間の心を覆っている幕か、一枚一枚めくられる。

Odd images made by filming the light emitted from a TV monitor. A reality felt to be 'the reality'. From the opening image catching the front windshield of a car running through town, to an industrial zone, onto the space where the writer sits; society's veneer and the film covering people's hearts is turned over, layer by layer.

YAMAZAKI MIKIO was born in 1959 and went to Hokkaido University and majored in Cultural Studies. In 1980, he participated in the Fuji 8mm film contest and by 1983, he had made "Image Phantom Killer", which was screened around Hokkaido. In 1994, he completed his first theatrical film, "PU". As well as making films, he has also written and edited "A Reader of Yakuza Films", "Theory on Canned Coffee Landscapes" and "Where is the hero going?".

TACHIBANA KAORU is a survivor of the 70's Tokyo Rocker's scene. Since the 1990's he's swapped his guitar for a camera and set about making radical films. These days, as well as making his own films, he shoots real life background images for computer games.

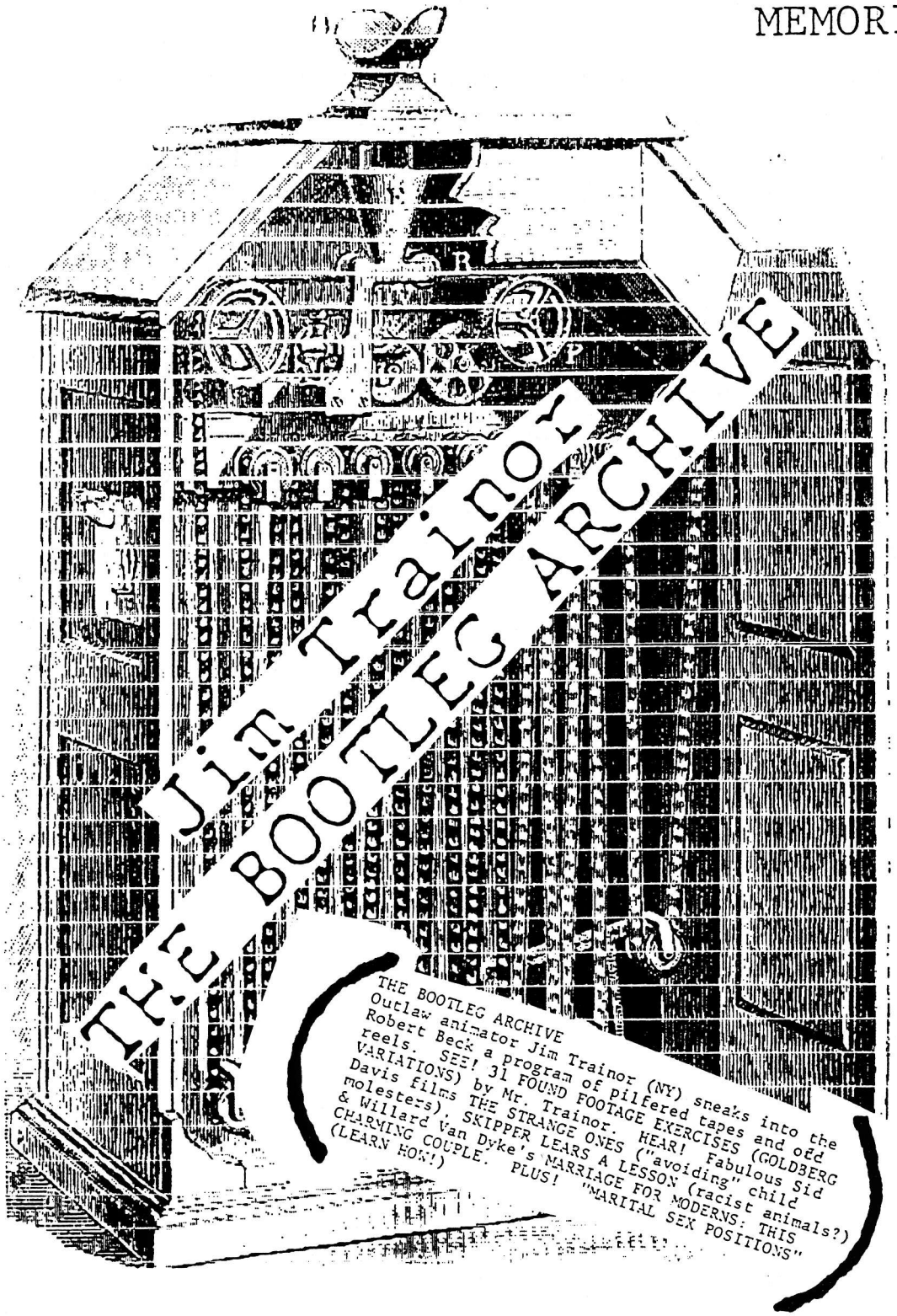
ONISHI KENJI was born in 1973. Began making 8mm films in 1990 and has made over 100 films including short works. Recently has focused on longer 16mm films such as SQUAREWORLD (SUKUEAWAARUDO, 1995) and continues to direct problematic and radical films like AQUARIUM CITY (SUISO TOSHI 1996) and ZETCHO (1997) that have attracted international attention. Onishi's films have been highly praised in Japan and have been invited to various festivals in Asia, the USA, Canada and Europe. As well as making films, Onishi operates CINEMA TRAIN, a Tokyo venue for screening and distributing experimental film. He has just finished his first 35mm film, THE LEGEND OF A DOG CALLED ROAD RUNNER.

MITSUKI AI was born in 1974, lived in Germany from 1983-4, quit High School in 1990 and went to Tokyo. In 1993, she went to Berlin and soon after began making films. Her Super 8mm films are 'Vicious' (1995), 'Hard Candy' (1998) and 'Northern Light' (1999). She currently lives in Osaka.

SHIRAO KAZUHIRO was born in Hokkaido, 1970. Graduated from Image Forum Institute of the Moving Image in 1995. Prizes include: Grand Prize at the Image Forum Festival 1994 (Industry and the Sex Doll), and Image Forum Festival 1995 (Tokyo Hotel Lover Fence). His films also include Plastics of the Night (95) and Kichijoji OK (96).

YAMADA ISAO was born in Hokkaido in 1952. He started to organize independent film production in 1977, with comic writer, Minatoya Yumekichi. His films include: Subaru no Yoru (77); Galaxy Express (82); Ammonite's Fan (83); Un Image (85); Ammonite no Sasayaki o Kiita (92), and Tabi no Tomoshibi (94).

THE ROBERT BECK
MEMORIAL CINEMA
PRESENTS



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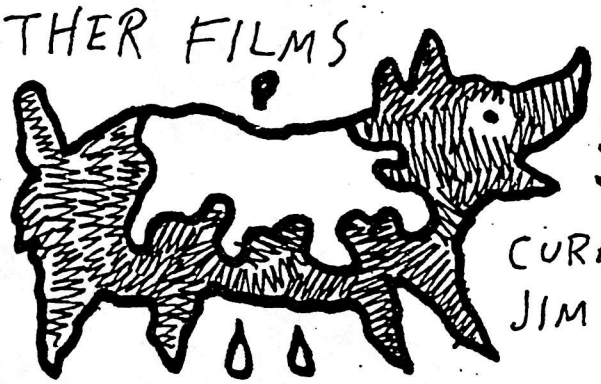
TUESDAY 17 August 9pm

at Collective Unconscious
145 Ludlow St.

SKIPPER LEARNS A LESSON

BY SID DAVIS - AND OTHER FILMS



CURATED BY
JIM TRAINOR

AT: COLLECTIVE UNCONSCIOUS
145 LUDLOW STREET
TUESDAY AUGUST 17 1999 NINE PM

This Charming Couple by Willard Van Dyke **Tools** by John Criswell

The Strange Ones by Sid Davis

31 Found-Footage Exercises by Jim Trainor **Marital Sex Positions** by Andrew Semans

COWBOY VISIONS FROM COLORADO

Carl Fuermann&the Cacophony Orch.

@the RobertBeck MemorialCinema

Tuesday August 31 , 1999

ATTN: Brian Frye

Brian,

I have sent this to you via email also. I think it might be cool to print this letter as the description of the evening:

Brian,

I am trying to come up with some description of the evening, something to give a sense of what might be seen and heard. I will just say that I've got my hands on some powerful stuff that just might raise some hair and stir some deep emotions. If you would like a title I kind of like "Cowboy Visions from Colorado" or maybe "magic/vision(s)/look/see/be/you/me." You should expect some awesome sounds by the "Cacophony Orchestra."

Carl

p.s. or use any/all/none of the above with any/all/none the following:

Magic Visions
look/see/be/you/me
1234 out the door

film is magic transformation
film is ability to reflect the now
film is abstract interpolation
film is hypnotic suggestion

Spirit Film by drunken Colorado Cowboys

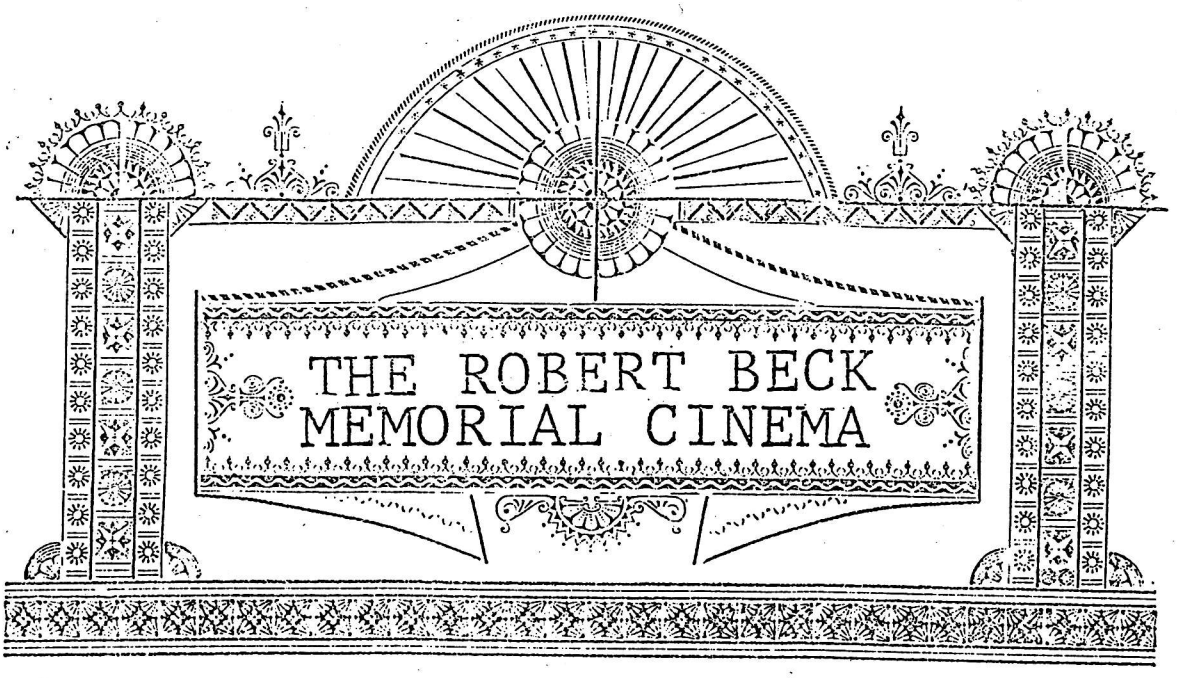
O.K. check this out... so..so... uh... come on

Search for the burning bird

dream: we were driving along the highway, middle of nowhere, run out of gas, walking, meet giant bird, we are afraid, we start beating it with sticks, realization that it is on fire, we stop, it is angry that we beat it when it needed our help, but we were afraid, maybe we will find it again someday.

Thanks Brian!

Carl



SEPTEMBER 1999

TUESDAY 7 SEPTEMBER @ 9 pm

"LOST" JAPANESE SHORTS

Tonight the crypto-philologists at the RBMC carefully unspool a "rare" treasure from the murky vaults of the Filmmakers Cooperative. This "touring program" of Japanese experimental short films has rested in its carefully wrapped boxes for over 20 years, unearthed only with the dauntless efforts of the fearless co-op staff. Watch cafefully for more discoveries in the future...

MONDAY 13 SEPTEMBER @ 9 pm

"NEW" JAPANESE SHORTS

A special "redux" of our August program of Japanese shorts, timed to coincide with the momentous screening of A BURNING STAR at ANTHOLOGY on SEPT. 11. Curator Joss Winn of EIGA ARTS includes films by Yamazaki Mikio Tachibana Kaoru, Onishi Kenji, Mitsuki Ai, Shirao Kazuhiro and Yamada Isao. With the kind assistance of Mr. Onishi, of CINEMA TRAIN in TOKYO, who made these films available to us.

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)622-5360

TUESDAY 21 SEPTEMBER @ 9 pm

STEREOSCOPIC SEANCE w/ ZOE BELOFF
LIVE SOUND BY GEN KEN MONTGOMERY

Few People know that Edison spent the last 10 years of his life attempting to build an apparatus to communicate with the dead, his words a mechanical medium. Though his device was never found, we will attempt in the spirit of his enquiry to do the impossiblem to conjurw conjure up phantoms, to glimpse the hereafter. Performance for Model B Kodascope Projector, Stereo Slide Projector, 78rpm phonograph, Tri-Signal Toy Telegraph Set, Pocket Theremin &c.

TUESDAY 28 SEPTEMBER @ 9

and 10:30 pm (SHARP!)

FAME WHORE

"I'm lazy, I'm politically inactive, I feel no genuine 'spirit for the class,' and I'm running for the office of the president. With this in mind, vote for me if you want to." Veteran malcontent Jon Moritsugu presents the "New York Opening" of his latest feature, FAME WHORE -- already seen coast to coast, now you can see it here, as it settles down into its chosen, musty little venue. Every bit as crude degrading and deranged as his previous catastrophe it ought to be worth at least $5.

BYOB.

Bradley Eros
115 Essex St. #53
New York, NY 10002

$3-5 admission

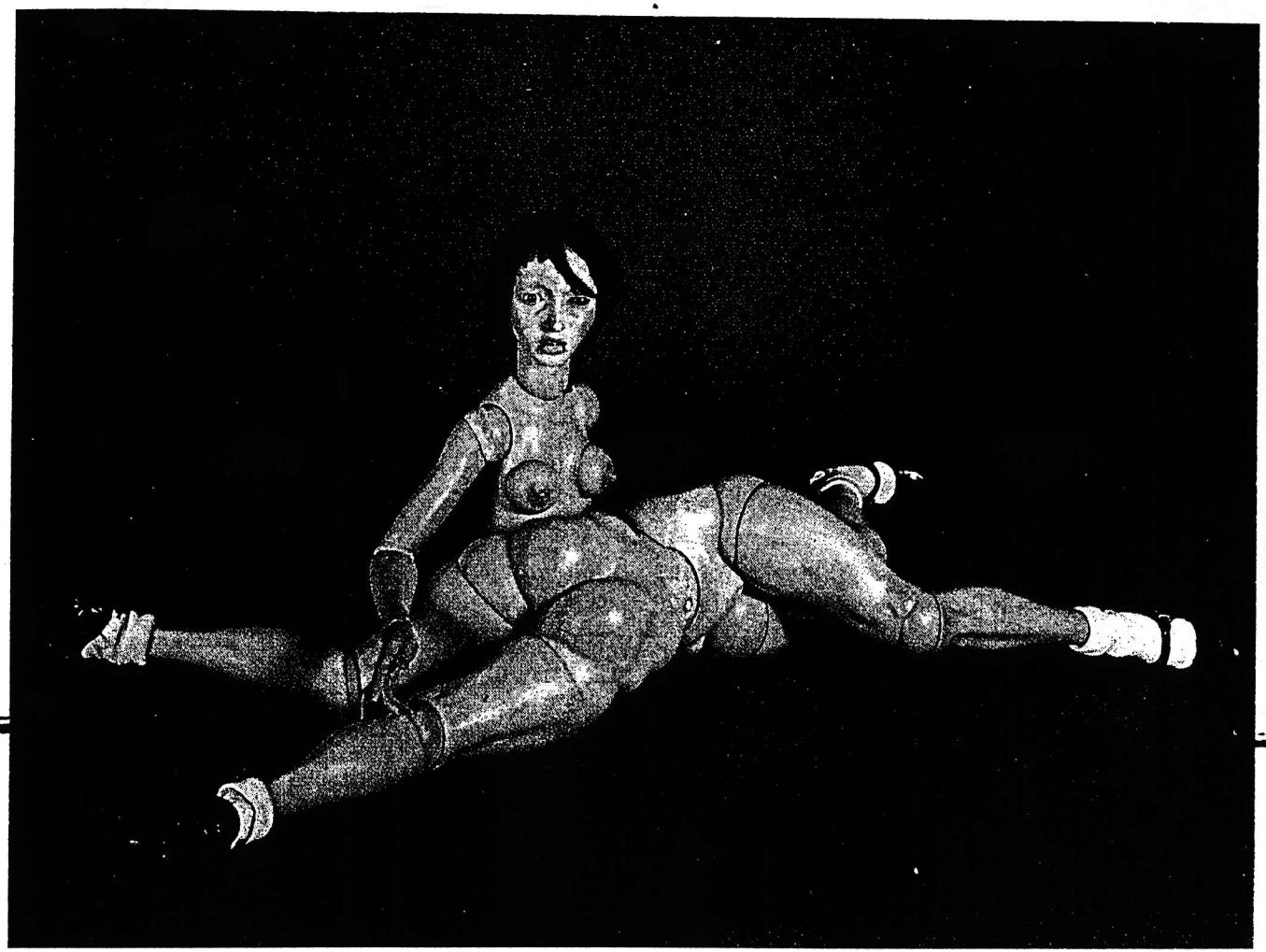
at Collective Unconscious
145 Ludlow St., NYC

TUESDAY 7 SEPTEMBER @ 9 pm

"LOST" JAPANESE SHORTS

at Collective Unconscious
145 Ludlow St., NYC

無盡寶藏故。
無論僧俗男女，皆不可不讀此經，因其普被三根故，能治衆病故，拔苦與樂故，是破暗之明燈，業海之慈航故，實一乘之了義萬善之總門故，是以十方諸佛同讚故。 ROBERT BECK MEMORIAL CINEMA



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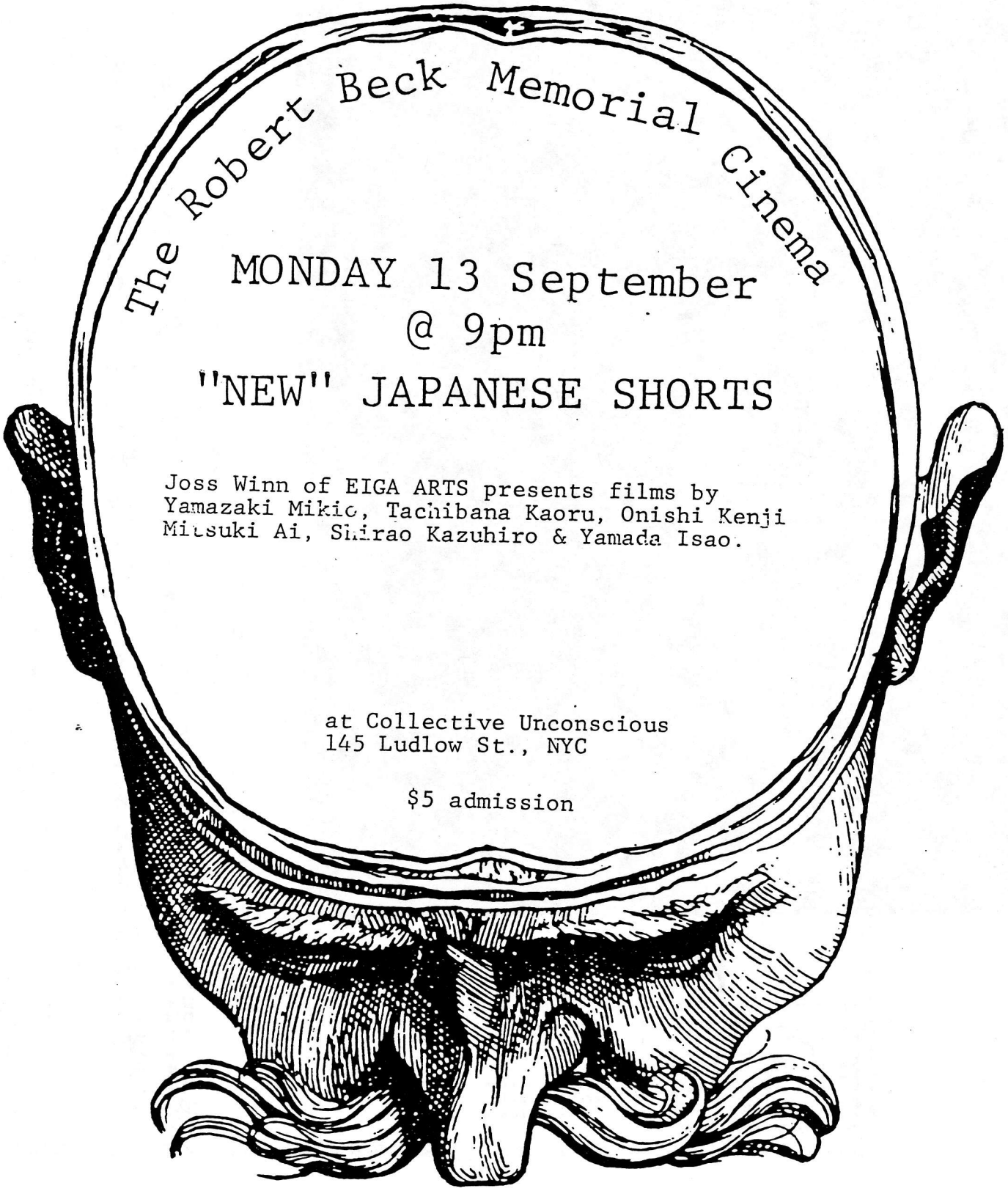

The Robert Beck Memorial Cinema
MONDAY 13 September
@ 9pm
"NEW" JAPANESE SHORTS
Joss Winn of EIGA ARTS presents films by
Yamazaki Mikio, Tachibana Kaoru, Onishi Kenji
Mitsuki Ai, Shirao Kazuhiro & Yamada Isao.
at Collective Unconscious
145 Ludlow St., NYC
$5 admission

A BURNING STAR

焼星

by

Onishi Kenji

大西健児作品

95分、無声、カラー

95mins, 16mm, Sound (no dialogue), Color, JAPAN

日本の若手作家による『焼星』は、物体的な「崩壊」と「消滅」を、父親の死と葬儀を通して徹底的に追及した作品。映画にとって「見ること」「撮ること」の重要性を、独自のテンポと息の長さに乗って考えさせられる。

A Burning Star depicts the physicality of destruction and disappearance through images of the Japanese filmmaker's father who dies and is cremated. Maintaining a solid rhythm and perspective, this film highlights the meaning and importance of " viewing " and " filming " in documentary. (YAMAGATA INTERNATIONAL DOCUMENTARY FILM FESTIVAL, ASIAN CURRENTS PROGRAMME)

DIRECTOR'S STATEMENT

監督のことば

私は、表現する事の絶対的な手段としてカメラの重要性を第一に考える。それはヴェルトフの唱えた〈映画眼〉の重要性を、私流に解読し、改定した大西流〈映画眼〉の実践だろう。『焼星』は私の内面的葛藤が残酷な形で実体化された作品だ。“父の死”と言う目前の問題との決着に、私はカメラを通して答を出す結果となった。ヒトであるから動揺するし、たじろぎもする、悲しみもすれば、恐れもする。しかし、作り手である時点で私はそれらを抹殺できる。これは、映画作家に与えられた唯一の力だと考えている。カメラはそれに形を与える道具にすぎなかった。そして、私には“死”にカメラを向けることに対して、人道的な大義名分も、手法的な構成も、何等の逃げ道を用意する必要がなかった。カメラが“死”という問題に対峙しえた『焼星』は、撮影行為だけで私と彼の距離を確実に記録した。それは原始的なまでに単純で絶対的な、映画の、そして、私自身の可能性だ。

I think the camera is the most important aspect of the absolute process of expression. I've interpreted Vertov's "camera eye" in a personal way adopting an Onishi style camera eye. In A BURNING STAR (SHOSEI) my inner conflicts find a cruel form. Through the camera I come to terms with my father's death. It's only natural that a person should tremble, hesitate, feel sad and be afraid. As the director, I can erase all of that. That's the unique power of the author. The camera is merely a tool to give it a form. When I turned the camera to the subject of death I felt no need to prepare humane justifications, a methodological structure nor escape routes. In A BURNING STAR the camera confronts the problem of death. Through the act of filming I recorded the distance between my father and myself. It is a primitive, simple and absolute film. In short, it is the possibility of my own self.

大西健児

1973年4月13日生。1990年より8mm映画カメラを回し始め、映画製作を開始する。短編の映像作品も数えると優に100タイトル以上をこの7年間に製作。近年は長編 16mm 映画を中心に『スクエアワールド』(1995)、『水槽都市』(1996) など、国際的にも注視を集める問題的な尖鋭映画を立て続けに発表。他に比較すべき存在のない、独自のスタンスによるグローバルな活動で知られる。現在、初の劇場公開用長編劇映画『蟻の農場』の準備中。

ONISHI KENJI was born in 1973. Began making 8mm films in 1990 and has made over 100 films including short works. Recently has focused on longer 16mm films such as SQUAREWORLD (SUKUEAWAARUDO, 1995) and continues to direct problematic and radical films like AQUARIUM CITY (SUISO TOSHI 1996) and ZETCHO (1997) that have attracted international attention. Onishi's films have been highly praised in Japan and have been invited to various festivals in Asia, the USA, Canada and Europe. As well as making films, Onishi operates CINEMA TRAIN, a Tokyo venue for screening and distributing experimental film. He has just finished his first 35mm film, THE LEGEND OF A DOG CALLED ROAD RUNNER.

new york press

SEPTEMBER 8-14, 1999

Ed HALTER

FILM

A Day In the Life

Although Japan has gone through several fits of avant-garde film culture over the years, it always seems to take a dose of shock to get any attention for the work overseas. In the early 60s Takahiko Iimura joined in New York's late-Beatnik libertinism by screening erotic experimental works like *Ai* (Love) and *Onan* at the underground Filmmaker's Cinematheque. In 1968, Koji Wakamatsu presented *The Embryo* at Belgium's International Experimental Film Festival. The film depicts a girl being tied down to a bed and slashed with razors. After audiences rushed the stage and clamored to stop the projection, Wakamatsu declared that he screened this bit of ultraviolence "to let the world know that such fantastic films are being produced in Japan one after another."

A BURNING STAR
directed by Kenji Onishi

Poet and dramatist Shuji Terayama helped open the first Rotterdam Film Festival in 1971 with his notoriously controversial film *Emperor Tomato Ketchup*. This stunning, atmospheric fantasy of a children's revolution has been rarely seen in the U.S., no doubt due less for its sharp political critique than for its long scenes of languorous pseudosex between naked boys and young women.

A self-proclaimed "gentlemanly anarchist" who "uses the art of cinema as his battering ram," 26-year-old filmmaker Kenji Onishi has continued this confrontational tradition in the 90s. A central figure on the Tokyo experimental scene and already a veteran of the international festival circuit, Onishi has made more than 100 films since 1990, ranging from Super-8 studies of light to full-length features filled with drugs and violence.

In addition to promoting his own films, Onishi operates Cinema Train, a company that distributes films by young Japanese filmmakers and screens underground and avant-garde work from overseas. His filmmaking output spans many genres, and he has become known for a distinctive personal style that melds structural concerns with overtly sensationalist subject matter.

Despite his scandal-mongering rhetoric and extreme subject matter, his approach has more in common with the arty abstract narratives of Hollis Frampton or Stan Brakhage than with the attitudinal Cinema of Transgression or mainstream-friendly post-Tarantino artsploitation. Like the bulk of Japanese independent cinema, Onishi's films have screened rarely in the U.S. But thanks to some under-the-radar booking by downtown avant-garde exhibition duo Brian Frye and Bradley Eros, Onishi's 1995 feature documentary *A Burning Star* will make its stateside debut this weekend for a single screening.

Produced in the Japanese tradition of the avant-garde "personal film" (a first-person diary film dealing with inner emotions), *A Burning Star* documents the day of Onishi's father's funeral and cremation, from dawn to dusk. Hardly a straightforward narrative, the film opens with 20 minutes of early morning sunlight patterns seeping through curtains and shots of black-bottomed clouds scuttling across a deep-blue sky, set to a soundtrack of shuffling feet and anonymous household preparations. The shots have a slow but discernible pace, just brief enough for the limits of the attention span, but long enough to lull the viewer into a unique, documentary ambience crafted from neatly hewn slices of dissociated sensoria.

The soothing setup gives way to more disturbing events, told through wordless lo-fi impressions. At the funeral, Onishi sidles up to his father's casket when no one else is around, lifts the cover and films his father's face. The gesture feels compulsive and desperate, as if Onishi wishes to record every contour and blemish. But the act that follows is even more startling: Onishi sneaks into a preparation room where his dead father lies on a floor mat, carefully arranged in ceremonial robes. He slowly undresses the corpse, fixing for a while on his father's genitalia. For several long shots, careful compositions of inky black pubic hair fill the frame. As fans of oddly pixelated Japanese porno can attest, photographing pubic hair is an ultimate taboo in Japan, making this intrusion confrontational in the extreme.

Later, as the body is cremated, Onishi noses his camera up to the windows of the furnace. These are some of the most morbidly beautiful moments in the film, creating otherwordly images reminiscent of the gaseous surface of a hot star, with flames licking over quasi-organic landscapes that look increasingly less like a skull, a ribcage or a hip bone. The film ends with long shots of Onishi meandering in the parking lot, and footage of birds flying over water, creating an overall mood of insuperable, melancholy distance from his father and the world.

Bookended by contemplative scenes of calm detachment, the film's shocking moments feel strangely natural, as the viewer is lulled into quiet reverie by Onishi's love for the textures of Super-8, the properties of shifting daylight and the compositions of human silhouettes against the blue sky. Potentially overpowering emotions are stripped down and distilled through sensory immersion into a gossamer-thin, subdued essence. Despite its deep personal engagement, *A Burning Star* presents Onishi's artistic drive as essentially asocial and pathological. He uses his filmmaking not as a way of connecting with his world, but of shutting it out through esthetic distance.

In addition to the single screening of *A Burning Star*, a related program of short experimental works from Japan screens at Collective Unconscious the following Monday. The program includes Onishi's shortened, defanged 20-minute version of *A Burning Star*, probably created for easier programming in festivals, in terms of both subject matter and length. The truncated result is a careful but ultimately dull formal study of light and composition that jettisons not only the astounding controversy of the feature-length version, but also its innovative narrative structure. Other shorts in the program are, for the most part, equally or more tedious, with the exception of Mikio Yamazaki's *Drifting*, an optically printed formal fantasy in which footage of a young man walking around narrow streets seems to float off the screen like waves of water, set to an hypnotically minimalist musical score, and Kazuhiro Shirao's *Industry and the Sex Doll*, a series of city scenes altered into jewel-like compositions via an enigmatic video-to-film technique.

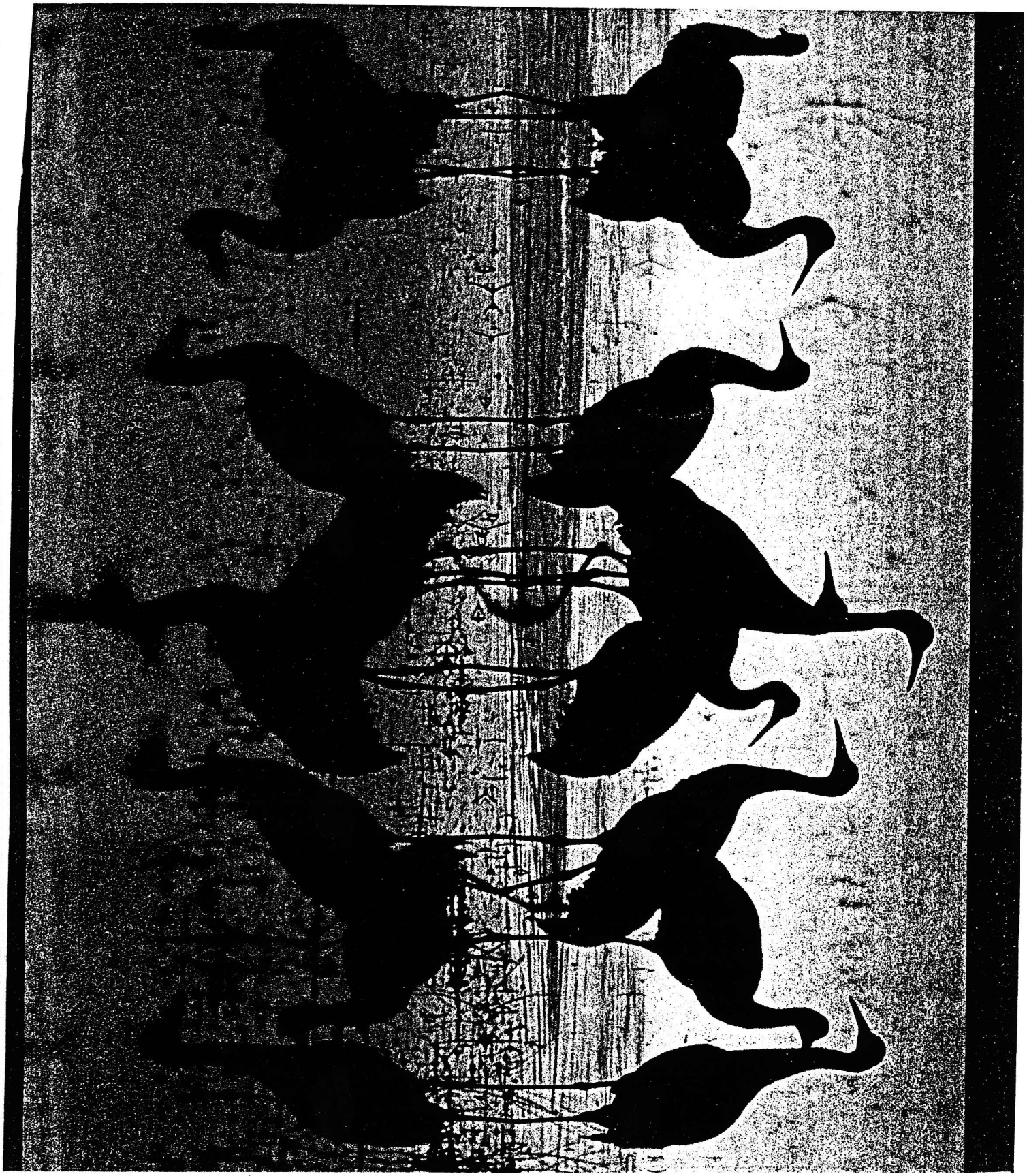
A Burning Star, Saturday, Sept. 11, 5 p.m., at Anthology Film Archives, 32 2nd Ave. (2nd St.), 505-5110.

"From the Land of the Rising Sun: Experimental Films from Japan," Monday, Sept. 13, 9 p.m., at Collective Unconscious, 145 Ludlow St. (betw. Rivington & Stanton Sts.), 254-5277.

Documenting the process of cremation. ERIC FROBERG

FILM

associated sensoria.



MONDAY 13 SEPTEMBER @ 9 pm

"NEW" JAPANESE SHORTS

A special "redux" of our August program of Japanese shorts, timed to coincide with the momentous screening of A BURNING STAR at ANTHOLOGY on SEPT. 11. Curator Joss Winn of EIGA ARTS includes films by Yamazaki Mikio Tachibana Kaoru, Onishi Kenji, Mitsuki Ai, Shirao Kazuhiro and Yamada Isao. With the kind assistance of Mr. Onishi, of CINEMA TRAIN in TOKYO, who made these films available to us.

at Collective Unconscious
145 Ludlow St., NYC

ROBERT BECK

MEMORIAL CINEMA

• Zoe Beloff and Brian Frye •

present an evening of

PHILOSOPHICAL TOYS

for the entertainment, edification and enlightenment of the public

---

HIGHLIGHTS INCLUDE

The Nic Projector "talkies"
The Space Viewer - Automagic Picture Gun and Theatre
The Keystone Moviegraph
The Lindstrom 16mm Hand Wind projector
The Holmes Stereoscope
The Magic Lantern

" Toys become actors in the great drama of life, scaled down inside the camera obscura of the childish brain."
M. Charles Baudelaire

The Robert Beck Memorial Cinema Presents
the "NEW YORK OPENING" (more or less) of
Jon Moritsugu's
FAME WHORE
...the sordid saga
of a pathetic jerk
and his comeuppance.
TUESDAY 28 September @
9 and 10:30pm (SHARP!)
"Raw energy and savagery ...
brilliantly outrageous performance"
- Paul Malcolm, LA WEEKLY
$5 admission
at Collective Unconscious
145 Ludlow St., NYC

OCTOBER 1999

5 October - OPTICKA RES EXTENSA:
A Performance by Luis Recoder

A single regular 8mm projector and a selection of unedited found films will guide us through an evening of optical enchantment of the cinematographic apparatus. Prima Apertura: A treatise on the "errors" of diffraction, spilled light, the hand as non-lenticular prism. Pelicula: What if film were merely just another optical element in the bundle of optics constituting the lens? Proyectora Obscura: A pin-hole projector. A special guest will "accompany" our performance, arrangements for solo strings.

12 October @ 7pm- HYSTERON PROTERON

"misprint a not is title The. space outer from pathogen a about STRAIN ANDROMEDA, THE 1971 Wise's Robert of reedit video 1992 McGuire's Anne is This. title the hence - reversed is shots the of order the but, motion forward normal in shot each with, here is film original whole The. organization narrative of forms traditional, questions seen, already events of causes for looks one flipped causality narrative with virtues: its has Hollywood mainstream of "deconstruction" playful somewhat This."
(Anne McGuire's STRAIN ANDROMEDA, THE - description excerpted and inverted from Fred Camper, Chicago Reader, Oct. 1999)

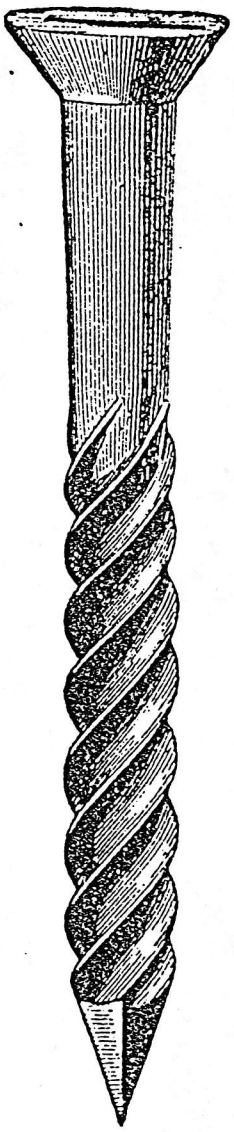
and @ 9pm -- BROKEN MUSIC

Misusing/altering technology for the use of music. Or using musical instruments/equipment in alternative ways. Curated by Pratt Film Series Director Astria Suparak. 2 videos by New York sound artist and vinyl saboteur CHRISTIAN MARCLAY, one in homage to Jimi Hendrix; SONIC YOUTH performs a FLUXUS composition by GEORGE MACIUNAS: "Piano Piece #13 (for NAM JUNE PAIK)"; Co-founder of The Kitchen and Video Pioneer STEINA VASULKA's "demo tape on how to play video on the violin"; Hanzel + Gretzel's video music project on techno voyeur SCANNER (who accesses phone conversations with a scanner to use in his DJ performances and recordings). "Human kind is just a 12-inch monitor."; A rare screening of a film by Swiss electronics duo VOICE CRACK, including live footage of them playing "cracked everyday electronics" .

19 October - ROBERT BECK IN CALIFORNIA
(Its a long walk.)

26 October - THE RELEASE OF ANGUS MacLISE

Tonight the RBMC celebrates the work of the late Angus MacLise, the original drummer of The Velvet Underground, on the event of the release on Compact Disc of his soundtrack for Ira Cohen's INVASION OF THUNDERBOLT PAGODA (1960). Featuring a screening of Ron Rice's CHUMLUM (also scored by MacLise) and poetry by Ira Cohen, our guest of honor. CDs will be available at the show...



shows at 9pm on TUESDAYS
at Collective Unconscious
145 Ludlow St., NYC
$3-5 admission

contact:
Brian Frye
Cooper Station Box 499
New York, NY 10276-0499
(718)622-5360

Bradley Eros
115 Essex St. #53
New York, NY 10002

THE ROBERT BECK MEMORIAL CINEMA

The Robert Beck Memorial Cinema

5 October 1999 @ 9pm

LUIS RECODER presents

OPTICKA RES EXTENSA

an optical enchantment

of the cinematograph

at Collective Unconscious
145 Ludlow St., NYC

THE ROBERT BECK MEMORIAL CINEMA

12 October @ 7pm

HYSTERON

PROTERON

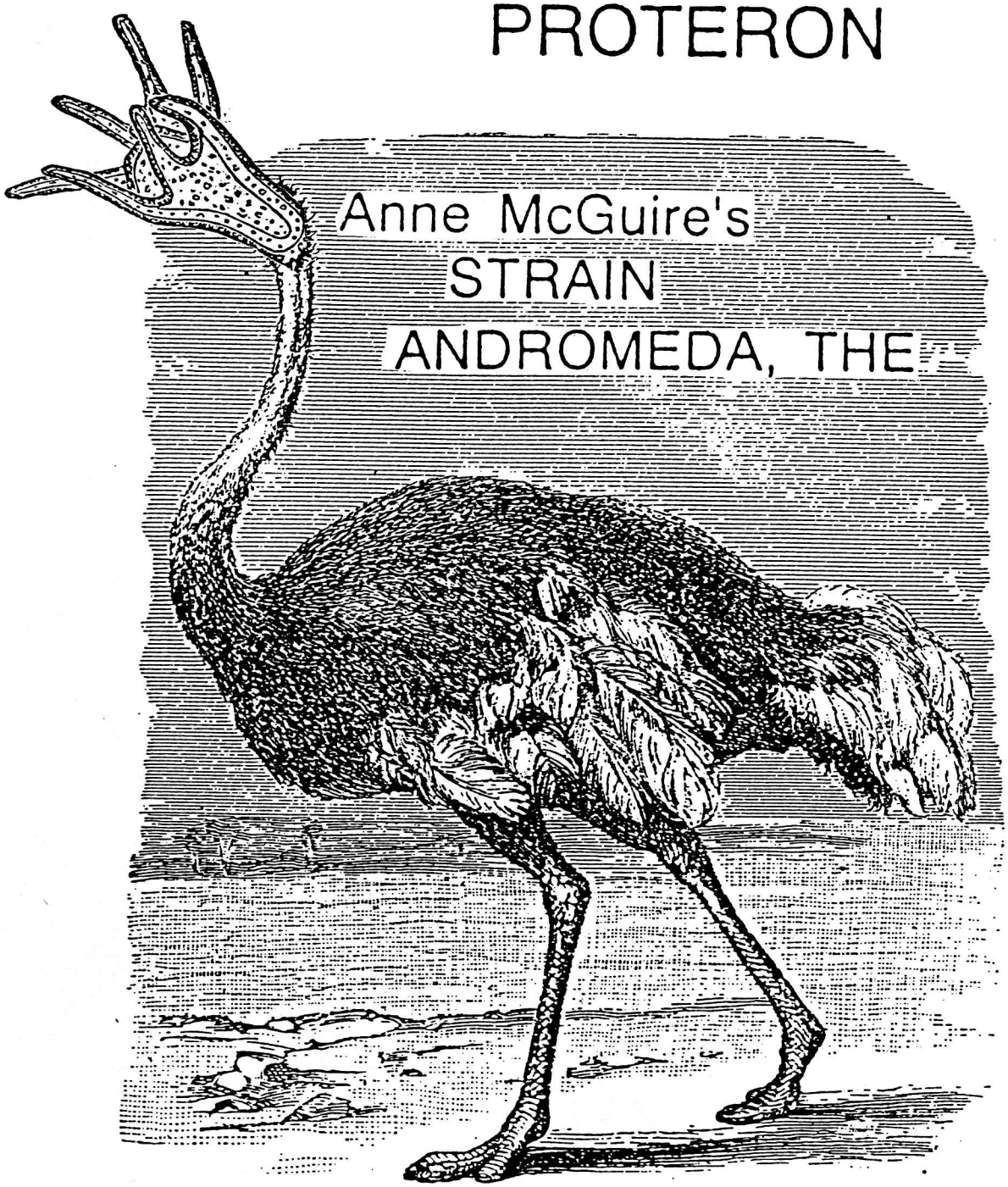


FIG. 18. — Ostrich. (*Struthio camelus.*)

at Collective Unconscious
145 Ludlow St., NYC

THE ROBERT BECK MEMORIAL CINEMA

12 October @ 9pm

BROKEN MUSIC

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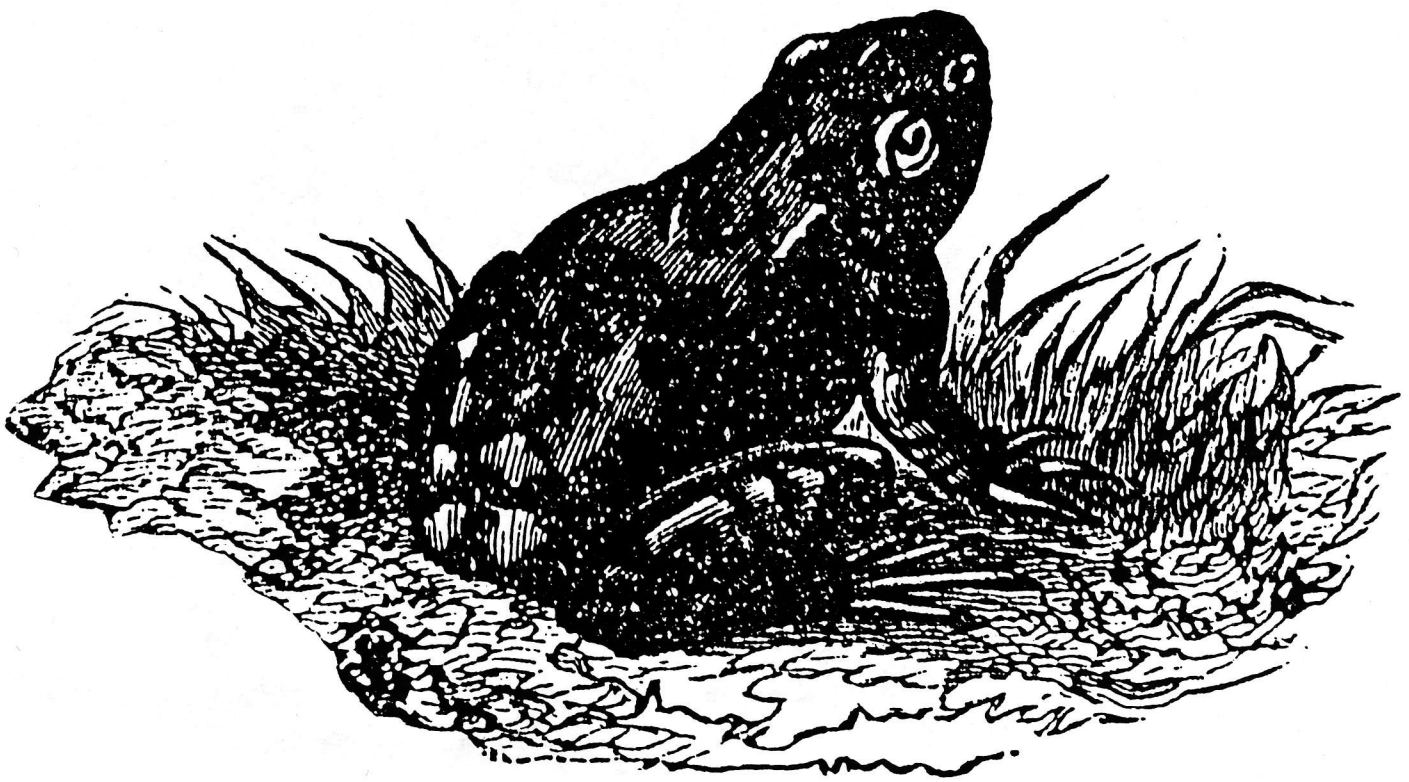
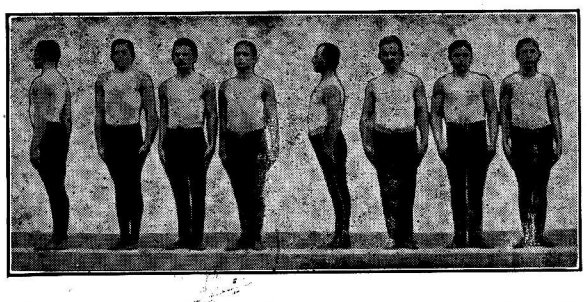


at Collective Unconscious
145 Ludlow St., NYC

"hic rhodus, hic salta!"



the robert beck memorial (cinema)